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IRIS BISHOP

DESIGN COLLECTIONS

*All design collections are illustrated in full colour.
Collections of 24 stitch designs include punchcard and electronic graphs.*

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- COUNTRYSIDE CELEBRATION** — Beautiful, realistic landscape designs for each month of the year — designs include foxes, rabbits, birds, flowers, trees etc. Previously published in black and white only, in M.K. Monthly. (24 stitch). £4.95
- POT-POURRI** — An invaluable collection of fairisle fabric designs with 'short floats' including florals, geometrics, oriental designs, stars and planets etc. — PLUS — plenty of colour and fashion ideas. (24 stitch). £4.95
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NEW Designaknit discs are in preparation — please write for details . . .

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NEW — Two of Iris's most popular sets of fabric designs, originally published in 1985, have now been revised and re-printed for knitters who missed them the first time around:-

- DINOSAURUS** — Iris's unique version of this ever popular subject. The dinosaurs can be used as individual borders or combined to create 'pictorial' scenes. (24 stitch). £3.00
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ALL PRICES INCLUDE POSTAGE AND PACKAGING

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IRIS BISHOP

64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three
full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

Many people think of November as a dreary month, weatherwise, but we have taken its misty greys and hazy blues for some very flattering patterns, using berry reds and garnet for a contrasting glow here and there. Note the variety of jacket styles – there's even a mock jacket from Rita Rubery – and for the latest look, knit Angela Gordon's garter stitch suit.

Also for Brother knitters, there's a new series from Diane Bennett. This time she urges you to 'Do it yourself', referring to design. As with most of our articles, you need not work with the same machine to find that much of the advice applies but in most cases we do have your machine's special 'spot'.

In our Freeline draw this month you could win a gift to give at Christmas – if you can 'bear' to part with one of our teddies, or the golfing socks, or the Christmas stocking ... and yet another giveaway in this issue is tickets for the first Merseyside Knitting and Needlework Exhibition in Liverpool at the beginning of the month (you'll need to be quick for this one).

It's a packed issue which I hope you will enjoy but take time out to order the next one too – full of goodies for Christmas!

Sheila

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Hair/Make Up **Rod**

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DESIGNS



6 Jacket in Rib 55
Standard gauge



7 Blue Confetti 64
Standard punchcard/electronic



8 Double Yarn Chunky 70
Chunky

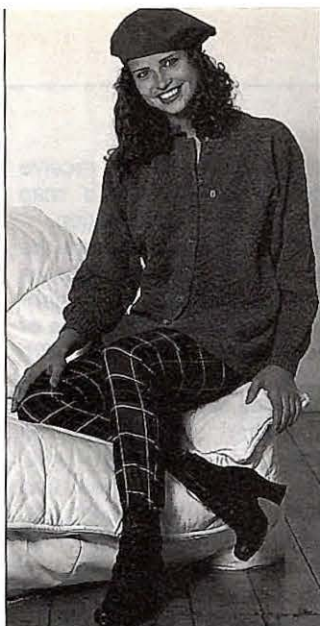
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Standard punchcard/electronic

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for a favourite child
especially if that means
Laura, Daniel or Charlotte!

HOW?

Read *Freeline* on page 10
to find out.

NEWS LINE

YARN FAIR

Nina Miklin's beautiful Italian yarn range is available at an 'Open Day' she will be holding at the Victory Club, Marble Arch, London on 17th November. The complete range will be there plus some special exhibition lines and new colours which are not yet available by mail order.

The Victory Club, 63-79 Seymour Street, London W2, next to Marble Arch in the heart of London, can be reached easily from all directions and railway terminals, by bus and tube.

The club will be open for visitors to the Yarn Fair on Wednesday evening, 16th November from 4.30pm to 7.00pm and on Thursday, 17th November from 10.00am to 6.00pm. Admission is free but, as this is a private club, an invitation is required. To

comply with this formality you can either cut out this news item and hand it together with your name and address to the receptionist on arrival at the club, or you can send a sae to Nina Miklin, PO Box 1720,



London W9 1TT to receive your invitation with a map showing the exact location.

The Yarn Fair comes at the end of Nina's autumn courses for the 'Professional Finishing of Knitwear'. Day One of these takes place on 18th October and covers the basic principles. Day Two, on 15th November concentrates on knitting and finishing necklines, bands and lapels and Day Three, on 16th November, turns to the finishing of all kinds of seam, including correct shaping and knitting in preparation for this.

To cover as many different techniques as possible, you are invited to take the knitted pieces of a garment along, for group discussion on the various finishing techniques that can be applied to that gar-

ment.

The courses are held in the Chetwode Room at the Victory Club and run from 10.00am to 4.00pm. The fee for each course is £25.00 which includes all materials, morning coffee, afternoon tea and biscuits.

If you live outside London, Nina can arrange accommodation at the Club at a very reasonable rate. You must reserve a place for the Course Days so please write to Nina enclosing the fee and stating the date. On receipt of your booking you will be sent further details of course and accommodation together with a map. The address is Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU or telephone her on 071 286 1532.

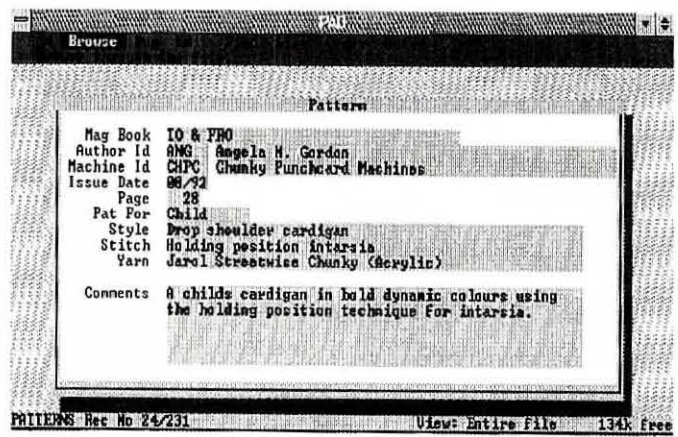
COMPUTER INDEX

PAD (Pattern and Article Database) is the inspiration of Angela Gordon who is convinced that almost every aspect of machine knitting has been covered at some time by one of our national magazines. The problem has always been to find the appropriate issue and page.

PAD comes complete with a database covering every issue for the last three years, of every UK machine knitting magazine currently available on the news stand. Patterns and articles can be viewed by machine type, magazine type and issue, specific techniques, yarn type, authors or any key word that might have been used in a description. Once PAD has identified all references to, say, Brother Electronics and PPD, you can print out a hard copy of this information.

Angela will be providing regular updates of the knitting magazines but, of course you can also store your own data on knitting or other subjects.

PAD was designed and written by Angela's husband, a computer expert, and to run it you will need an IBM PC or compatible (80286 or higher recommended) with a minimum of 640K RAM and running DOS 3.3 or higher. The program and supplied database will require approximately 2mb of hard disk space. PAD costs £24.95 post free in the UK, from Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX. Telephone 0929 551073 for credit card orders. Database updates which will be available at £4.95 can be purchased as frequently as you like, monthly, quarterly or annually and will include all data up to the time ordered.



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KNITMASTER

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6

MERRIHAY

Did you visit Merrihay and Associates at the NEC exhibition? They are three smallholders from the Welsh borders, all producing sheep and goat fleeces which are professionally spun to provide quality natural yarns from 2-ply to chunky.

Marguerite Mohair specialises in 100% mohair and cashgora in natural and unique hand-dyed shades. Mapleleaf Mohair has natural and hand-dyed mohair and wool from rare breeds of British sheep. Merrihay Fibres have a range of shades in pure and blended mohair, cashgora and wool with a selection of hand-knitting and crochet patterns.

If you weren't at the show, send an A4-size sae to Poole Farm, Grosmont, Abergavenny, Gwent NP7 8HU.

GROWTH SECTOR

We hear so much about poor business and decline that it's really refreshing to congratu-

late A.K. Yarns on their expansion - to twice their size! Three years in business have given them the confidence to take the building next door (indeed the rest of the block) providing lots of extra parking and a second loo - good news for the Knitting Club coach parties.

Christine Ray says they have had a superb year of these club visits and thanks them for their patience with the previous facilities. She also thanks all the customers who have supported them over the last three years.

Thanks from A.K. Yarns is not just a word, they are backing it with a special offer to clubs visiting the new premises this autumn. They will be paying 10% commission to club funds on the total spent with them on visits during November, December and the first two weeks of January. They ask you to book early and note that their Christmas holiday is from 21st December to 4th January.

A.K. Yarns have returned to their old opening times - having worked the staff hard

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To Fiona Coupland, Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, Yorks. HD7 5BB Please send my yarn as detailed opposite.

Prices per cone are: Linaria 4 ply £3.82; Tango 4 ply £4.67; Delta 3 ply £4.24; Strata Aran £6.79. Shade card available free of charge.

I enclose a cheque/P.O. (payable to Spectrum Yarns) for £

or please charge my ☐ Access ☐ Visa (expiry date)

card no

Initials Surname

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			£	£
			£	£
			£	£
			£	£
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			Total payable	£

Address

Postcode

during the expansion they feel the shorter week leaves everyone feeling fresher. You'll find the new double-size shop at 30 Brindley Road, Dodwells Bridge Industrial Estate, Hinckley, Leicestershire LE10 3BY. Tel: 0455 234900.

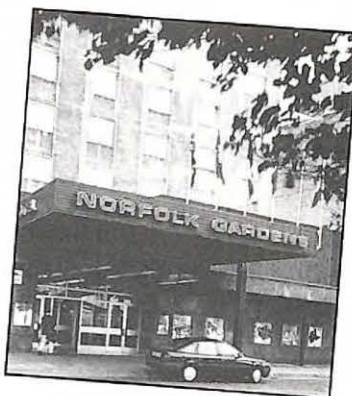
dens Hotel to include dinner, bed and full breakfast. The complete package of three nights with coach travel is £110 plus £10 per night, single room supplement.

If you are interested please contact Lesley as soon as possible. You can 'phone her on 0424 712729 or the address is: Mrs L. Innes, 11 Edmund Road, Hastings, E. Sussex TN35 5JY.

MILL SHOP TRIP

Lesley Innes has organised another coach trip starting at Hastings and heading for the Mill Shops of Bradford. Lesley says there are pick-up points en route and as well as looking for bargains in knitting yarns, cloth and clothing, they shall be visiting places of interest and leisure.

The trip is from 10th-13th November with accommodation in twin-bedded rooms at the four star rated Norfolk Gar-



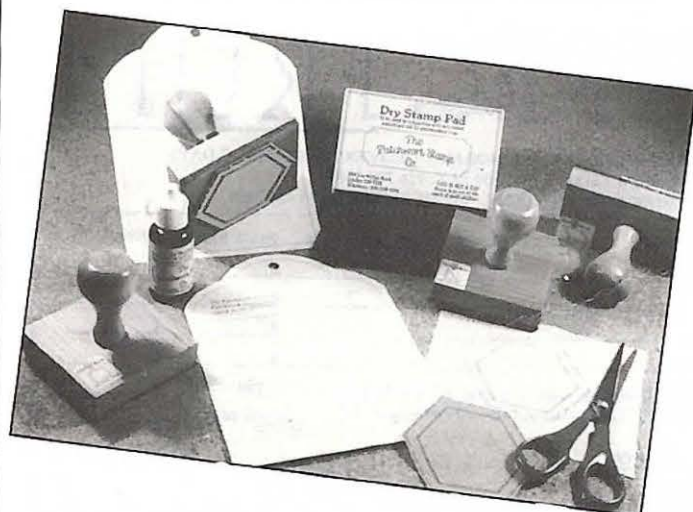
PATCHWORK STAMPS

Take a short cut to your patchwork which, unlike most short cuts, will actually improve the finished result. How? With the help of a stamp to mark out your pieces.

This Victorian idea has been re-introduced by The Patchwork Stamp Co who produce a variety of patchwork piece shapes as stamps which mark out both the stitching line and the cutting outline on the wrong side of your material. A special water-based ink is sprinkled on to a dry stamp pad, the stamp pressed firmly into it and then on to the back of the fabric. There is also a

special white powder which can be used to mark dark materials. These stamps ensure absolute accuracy of size and shape and the pieces can be successfully machine stitched if required, thanks to the marked stitching line.

This year, the company has added the Curved Collection - Clam Shells, Drunkard's Path, Grandmother's Fan and so on, to the range but if you want something unique, they'll make a stamp of your design. Ring 081 539 1542 for a free brochure or send a SAE to: The Patchwork Stamp Co, 594 Lea Bridge Road, London E10 7DN.



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Falkland Islands Luxury

Wool is spun on the Islands and is now available in 4-ply on 500g cones. It comes in colours reflecting the land and sea scapes of the beautiful Falklands in their South Atlantic setting and is available by mail order. Please send £1.00 and an A4-size SAE for a shade card and price details to: Mail Yarn, PO Box 239, Shrewsbury SY1 1YR.

COLOUR CHANGER BOOK

Shirley Cowling urges us to 'Dust off your double bed colour-changer!' with her new book of '8 multi-colour patterns'. Shirley has contributed several articles and patterns to MKM but is mainly kept very busy by the students who flock to her well-equipped workroom at delightful Herdwick Farm in Devon.

These students have been keen to learn all kinds of ribber techniques, especially double

jacquard, but have then been short of patterns which use their new skills. As a result Shirley decided to produce a book of her own and has come up with eight very varied designs. She begins with an easy striped jumper in English rib and ends with a design for men plus the comment 'This pattern should have an extra star for difficulty! Three-colours-in-a-row jacquard and needle selection on both beds! Only knit this for a very special person!' Well that's



If it's news, we want to know

Send details, pictures or samples to the address on page 5

the kind of challenge some knitters can't resist, so for them and less adventurous people who will find the other patterns easier, the book costs £3.99, or £4.50 including postage, direct from Shirley Cowling, Herdwick Farm, Winkleigh, Devon EX19 8LD. Tel: 0837 83358. Trade enquiries are welcome.

SALTASH

Tim Cox has recently opened The Cornwall Knitting Centre at 25 Prideaux Close, Tamar View Industrial Estate, Saltash, Cornwall PL12 6LD (Tel: 0752 840810).

Tim feels he can now provide extensive facilities for his customers in the South West with this new centre which holds a huge selection of yarns as well as machines, books, parts and accessories, pattern design and equipment repair services.

Customers will be able to use the Centre to sell any surplus garments, yarns and machines on a commission

basis. Meanwhile Tim will be continuing his knitting club activities and is available as a speaker throughout Devon and Cornwall. The Saltash KC meetings will be at the Centre on the first Tuesday evening of the month and Workshops and Seminars are planned.

The Centre has easy access, free parking and no steps. Knitting Club visits are very welcome and Tim runs a mail order and home delivery service. For more details, ring 0752 840810.

SINGER 9000 PATTERNS

There's an exciting range of designs exclusively for the Singer 9000 on a new disk from Graeme Sanzs Designs. The 14 stitch patterns included have been used for a selection of 11 garments, with special instructions supplied for the patterning or a design feature where necessary.

The patterns are intricate and eye-catching but never overpowering. They can, of

course, be used for other garment styles as well but Graeme provides a round-neck, drop shoulder unisex sweater with variations and a waistcoat. You can send £1.00 for a colour brochure and further

details, which is refunded when you order the disk. This costs £9.95 from Graeme Sanzs Designs, Monkey Tree Lodge, Thornfield Avenue, Brampton, Chesterfield S40 3LG.



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80% Acrylic. 20% Wool
Knits as 3 ply.



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Just mention this magazine when you order from The Crafty Greetings Handbook, 67 Grosvenor Road, Wanstead, London E11 2ES.

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BACK

With carriage at right and using MT-2/MT-2 and MC, cast on 143 sts at centre in 1x1 rib with extra st at right. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 20 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt *. K 249 rows. RC shows 250.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows and 2 sts at beg of foll 6 rows. Dec 1 st at each end of every alt row until 113 sts rem, then on every foll 4th row until 99 sts rem, then on every foll 7th row until 81 sts rem, then on every foll 8th row until 67 sts rem, then on every foll 5th row until 57 sts rem, then on every foll 4th row until 51 sts rem, then on every foll 3rd row until 33 sts rem. RC shows 477. Cast off.

RIGHT FRONT

With carriage at right and using MT-2/MT-2 and MC, cast on 74 sts at centre in 1x1 rib. Work as for back from * to *. K 50 rows. K 1 row extra for left front **.

***** SHAPE FRONT EDGE**

Dec 1 st at left edge of next and every foll 51st row until 71 sts rem, then on every foll 19th row until 66 sts rem. K 2 rows.

SHAPE ARMHOLE

Cont to dec at front edge on every 19th row from previous dec and, AT THE SAME TIME, cast off 5 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 3 alt rows. Dec 1 st at right edge on every 4th row until 42 sts rem, then on every foll 9th row until 29 sts rem, then on every foll 7th row until 26 sts rem, then on every foll 4th row until 20 sts rem, then on every foll 3rd row until 17 sts rem, then on every alt row until 13 sts rem. K 1 row. Cast off 2 sts at beg of next row, K 1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Celandine Dawn. (Yarn Guide No. 11.)
1 x 300g cone in Dark Grey (MC).
1 x 300g cone in Beige (A).
1 x 300g cone in Blue (B).
1 button.

GARMENT WEIGHT

Finished garment weighs 220g.

The fibre content of this yarn is 70% Super Kid Mohair, 30% Nylon. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 cm, 34-36 in.
Actual size 112 cm, 44 in.
Length to back neck 53.5 cm, 21 in.
Sleeve seam 49.5 cm, 19½ in.

TENSION

25 stitches and 96 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial approximately 2).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

TUCK STITCH PATTERN

K 2 rows A, 2 rows B and 2 rows MC. These 6 rows form pattern.

row. Cast off 5 sts at beg of next row, K 1 row. Cast off rem 6 sts ***.

LEFT FRONT

Work as for right front to **, noting alteration in number of rows worked. Work as for right front from *** to ***, reversing shap-

ings by reading left for right and right for left.

LEFT SLEEVE

With carriage at right and using MT-2/MT-2 and MC, cast on 53 sts at centre in 1x1 rib with extra st at right. Work as for back from * to *.

Shape sides by inc 1 st at each end of next and every foll 11th row until there are 133 sts. K 5 rows. RC shows 436. K 1 row extra for right sleeve **.

***** SHAPE TOP**

Cast off 8 sts at beg of next row, 2 sts at beg of next and foll alt row, 3 sts at beg of next row and 2 sts at beg of next and foll alt row. Dec 1 st at left edge on every alt row and, AT THE SAME TIME, cast off 2 sts at beg of next and foll 4th row, K 3 rows. 106 sts. Dec 1 st at left edge on every 4th row and, AT THE SAME TIME, dec 1 st at right edge of next and every foll 3rd row until 100 sts rem, then on every foll 4th row until 66 sts rem, then on every foll 7th row until 47 sts rem, then on every foll 9th row until 39 sts rem. Dec 1 st at left edge on every 10th row and, AT THE SAME TIME, K 5 rows. Dec 1 st at right edge of next and every foll 18th row. K 16 rows. Inc 1 st at right edge of next and every foll 17th row 3 times in all, K 5 rows. 32 sts. cont to dec at left edge on every 10th row from previous dec and, AT THE SAME TIME, cast off 7 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows, K 1 row. Cast off rem 2 sts ***.

RIGHT SLEEVE

Work as for left sleeve to **, noting alteration in number of rows worked. Work as for left sleeve from *** to ***, reversing shapings by reading right for left and left for right.

ARMHOLE RIB TRIM (Make 4)

With carriage at right and using MY-2/MT-2 and MC, cast on 129 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 10 rows. Transfer sts for st st. Remove cast on comb. Pick up sts from cast on edge and place on to corresponding Ns. Using MT-1, K 1 row. Cast off.

BUTTONHOLE BAND

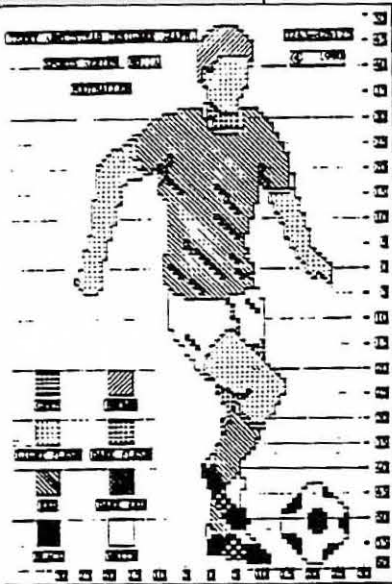
With carriage at right and using MT-2/MT-2 and MC, cast on 23 sts



Terry Armitstead

DESIGNS

Creative Intarsia

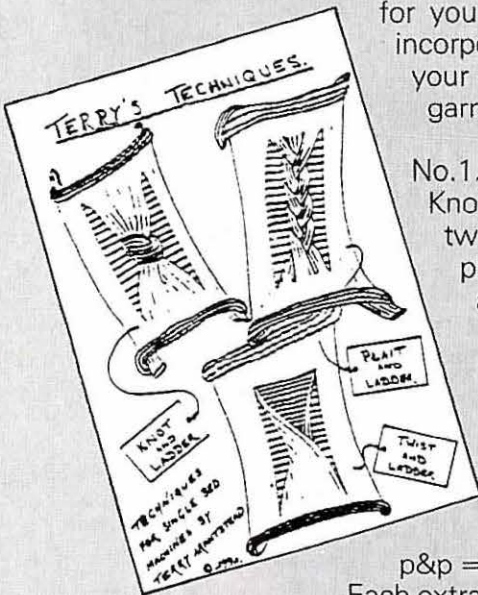


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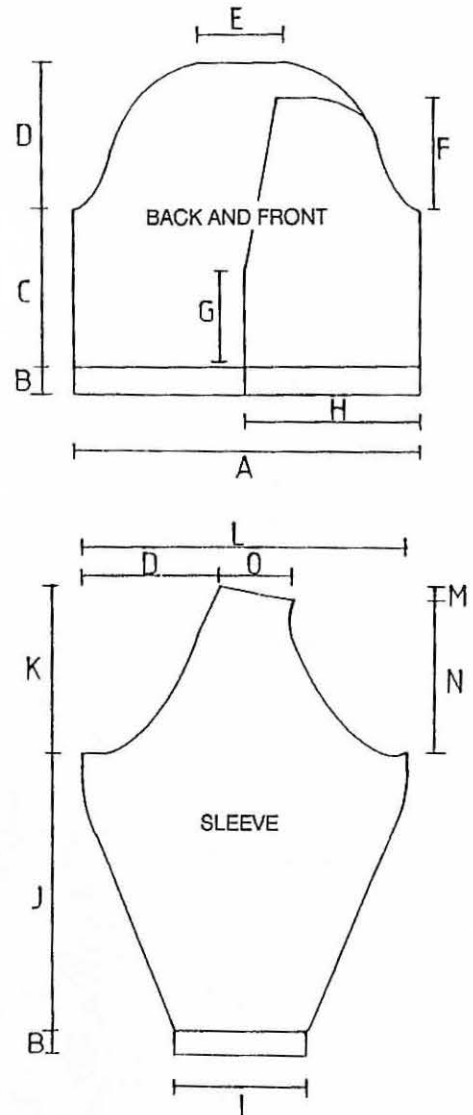
in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 280 rows. Make a buttonhole over centre 3 Ns. K 9 rows. Cast off.

BUTTON BAND

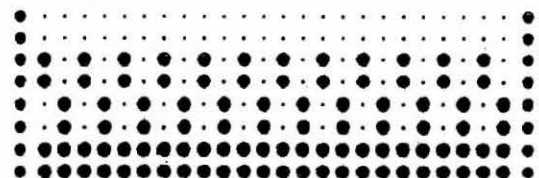
Work as for buttonhole band omitting buttonhole.

MAKING UP

Sandwich armhole rib trim between armhole edges of sleeves and back and fronts and join (easing to fit). Join side and sleeve seams. Sew bands into position and join seam at centre back neck. Finish buttonhole and sew on button to correspond.



A = 57 cm	I = 21 cm
B = 4 cm	J = 45.5 cm
C = 26 cm	K = 27.5 cm
D = 23.5 cm	L = 53 cm
E = 13 cm	M = 2 cm
F = 18.5 cm	N = 25.5 cm
G = 16 cm	O = 12 cm
H = 29.5 cm	



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15/26



Designed by

BACK AND FRONT ALIKE

No strippers. Handle down. Set Ns on front bed from 70 at left of centre to 70 at right of centre.

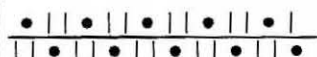
* Put pushers on front bed to rest position.

Select for 2x2 rib.

Follow instructions on screen, i.e. locks GX/SX.

Arrange Ns on back bed as diagram 1. (Rack anti-clockwise as indicated.)

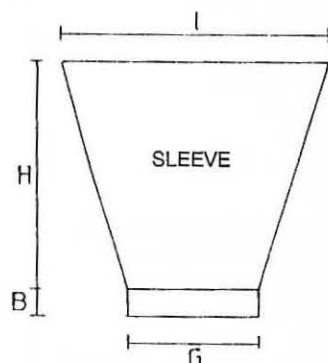
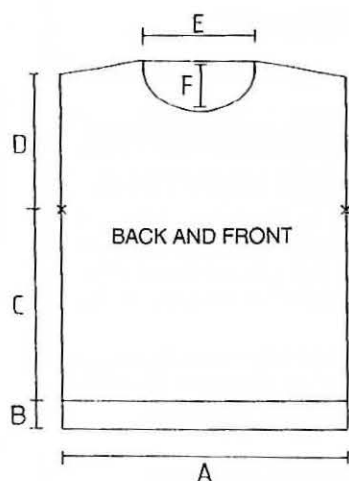
DIAGRAM 1



Put away unwanted pushers on front bed.

RC 000, locks N/LX, ss 2.

Using 2 strands Col 1, K to left.



A = 54 cm	F = 9 cm
B = 5 cm	G = 24 cm
C = 36 cm	H = 43 cm
D = 25 cm	I = 50 cm
E = 21 cm	

AUTUMN BERRIES

2

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

These instructions are written for the Passap or Pfaff E6000 machine.

MATERIALS

Forsell Superwash 2-ply Pure New Wool. (Yarn Guide No.6.)

2 x 250g cones in Worcesterberry, Col 1 (used double throughout).

1 x 250g cone in Pewter, Col 2.

1 x 250g cone in Russett, Col 3.

1 x 250g cone in Buttercup, Col 4.

GARMENT WEIGHT

Finished garment weighs 500g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Finished measurements of garment.

Bust 108 cm, 42½ in.

Length 66 cm, 26 in.

Sleeve, including cuff, drop shoulder 48 cm, 19 in.

TENSION

Fair Isle fabric Knit Tech 207 (BX ↔ /LX).

Stitch size 5½ back bed/6 front bed.

28 sts = 10 cm.

120 rows = 10 cm.

For perfect results, please check your tension carefully.

KNITTING NOTES

Cast-on comb and weights were used throughout. Blue strippers were used.

RC refers to electronic row counter on box.

Use two strands of Col 1 Worcesterberry (main colour) throughout.

Cut-and-Sew method was used.

THREAD YARNS

Thread yarns from left to right as follows:-

Col 1 Worcesterberry (two strands together)

Col 2 Pewter

Col 3 Russett

Col 4 Buttercup

June Williams

PREPARE CARDS

SWITCH ON ELECTRONICS

PROGRAM

Progr		ENT
Erase		ENT
Cast on	4	ENT
All st patt		NO
St patt 'A'	Dot	ENT
Reader	Card Row 1	
Alter		ENT
Direct		ENT
E → E 3		ENT
Direct OK		NO
E → m		ENT
Direct OK		ENT
Add		ENT
Add what	Dot	ENT
Reader	Card Row 15	ENT
Alter		ENT
Direct		ENT
E >		ENT
Direct OK		NO
E >		ENT
Direct OK		ENT
3 col		ENT
Add		ENT
Add what	Dot	ENT
Reader	Card Row 35	ENT
Alter		ENT
Direct		ENT
E → E 3		ENT
Direct OK		NO
E → m		ENT
Direct OK		ENT
4 col		ENT
Knit Tech	207	ENT
Enlarge/position		NO
All st patt		ENT
Form		NO
L nd	75-	ENT
R nd	75	ENT
Start pos		ENT
Cast on		ENT

Insert cast-on comb and weights, using ss 3, K to RC 004.

Using ss 4, K to RC 006.

Insert blue strippers, K to RC 029.

Locks on left.

(Put pushers on front bed out of work.)

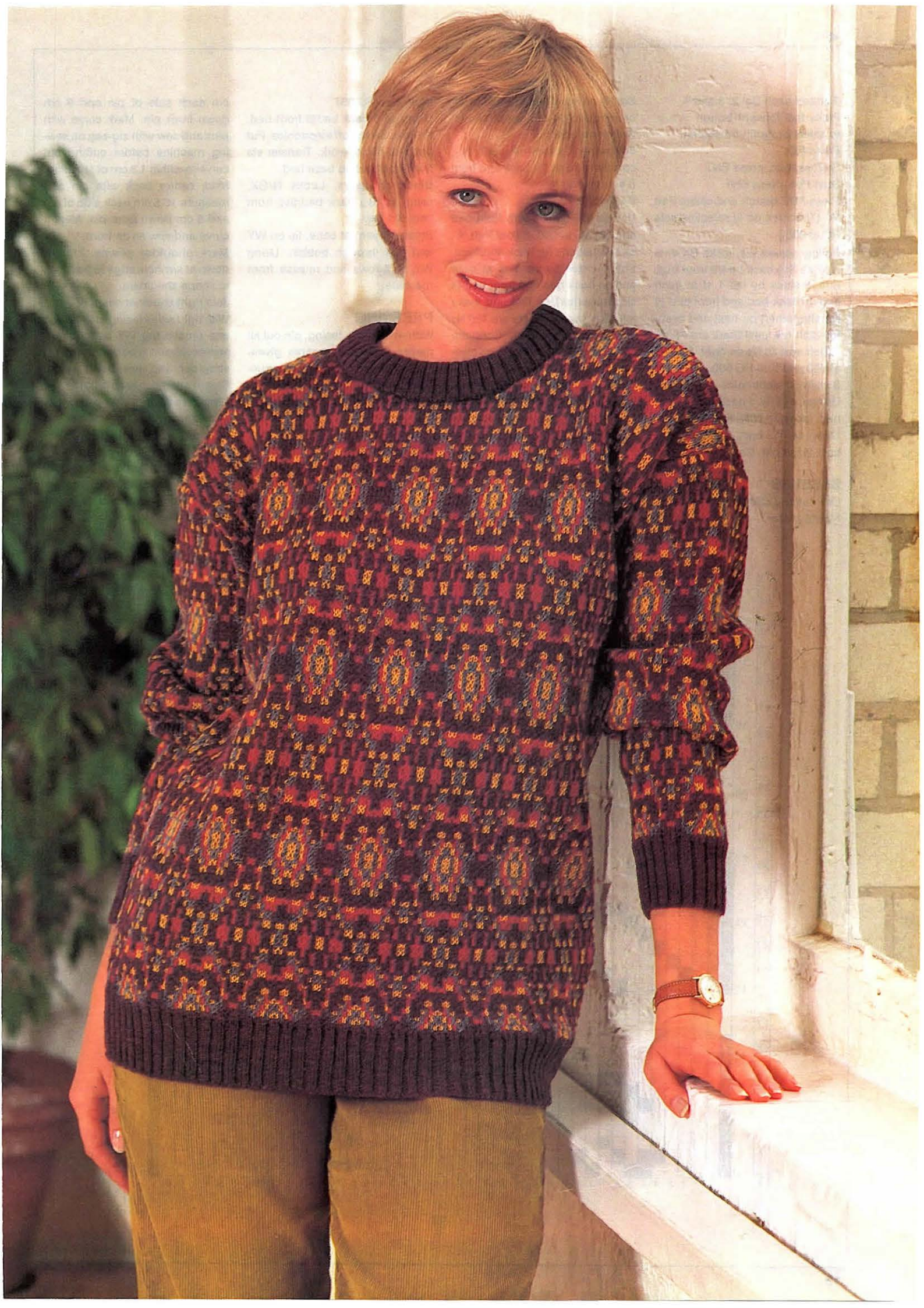
Put intervening Ns on front bed and back bed to WP.

Locks CX/CX, ss 5 back bed/5 front bed, K 2 rows.

Locks N/N, ss 5½ back bed/5½ front bed, K 1 row *.

PREPARE FOR FAIR ISLE FABRIC

Use 2 strands Col 1, main yarn and



1 strand each Col 2, 3 and 4.

Press fast forward button > > > to select program on screen.

Press NO.

Start cast on, press ENT.

Start Pos, press ENT.

Press ABC button and select Patt 'A'. (This method of selection sets RC at 000.)

Follow screen, i.e. locks BX ↔ /LX, ss 5½ back bed/6 front bed. Shape sides by inc 1 st at each end on back bed and front bed (4 sts altogether) on next and every foll 60th row until there are 75 Ns on left and 75 Ns on right. Set RC at 000 and K to RC 680.

Switch off electronics.

Using Col 1, ss 4 back bed, 4 front bed, locks on N/N, K to left.

Using ss 4¾ back bed/4¾ front bed, K to right. Cast off.

SLEEVES

Use 2 strands Col 1. Handle down. No strippers.

Set Ns on front bed from 34 at left of centre to 34 at right of centre. Switch on box.

Following Cast-on 4 (2x2 rib), complete rib as for back and front (i.e. from * to *).

FAIR ISLE FABRIC

Use ss 5½ back bed/6 front bed and set RC at 000. Select Patt 'A', as instructions for back and front. Shape sides by inc 1 st at each end on back bed and front bed (4 sts altogether) on first and every foll 12th row until there are 130 Ns in WP on front bed. Continue straight to RC 448. Switch off electronics.

Locks N/N. Using Col 1, ss 4 back bed/4 front bed, K to left. Using ss 4¾ back bed/4¾ front bed, K to right. Cast off.

NECKBAND

Using 2 strands Col 1, set for rib as on back using Ns 73 left to 73

right. K to RC 037.

Using ss 5 back bed/5 front bed, K 1 row. Switch off electronics. Put pushers out of work. Transfer sts from front bed to back bed.

Black strippers. Locks N/GX, using ss 5½ back bed/5½ front bed, K 1 row.

Break off yarn at cone, tie on WY and pull through bobbin. Using WY, K 7 rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band without allowing steamer or iron to touch welts.

MAKING UP

Use yarn double for sewing.

CUT AND SEW

Neck dimensions: Mark centre front with pin and measure 10.5

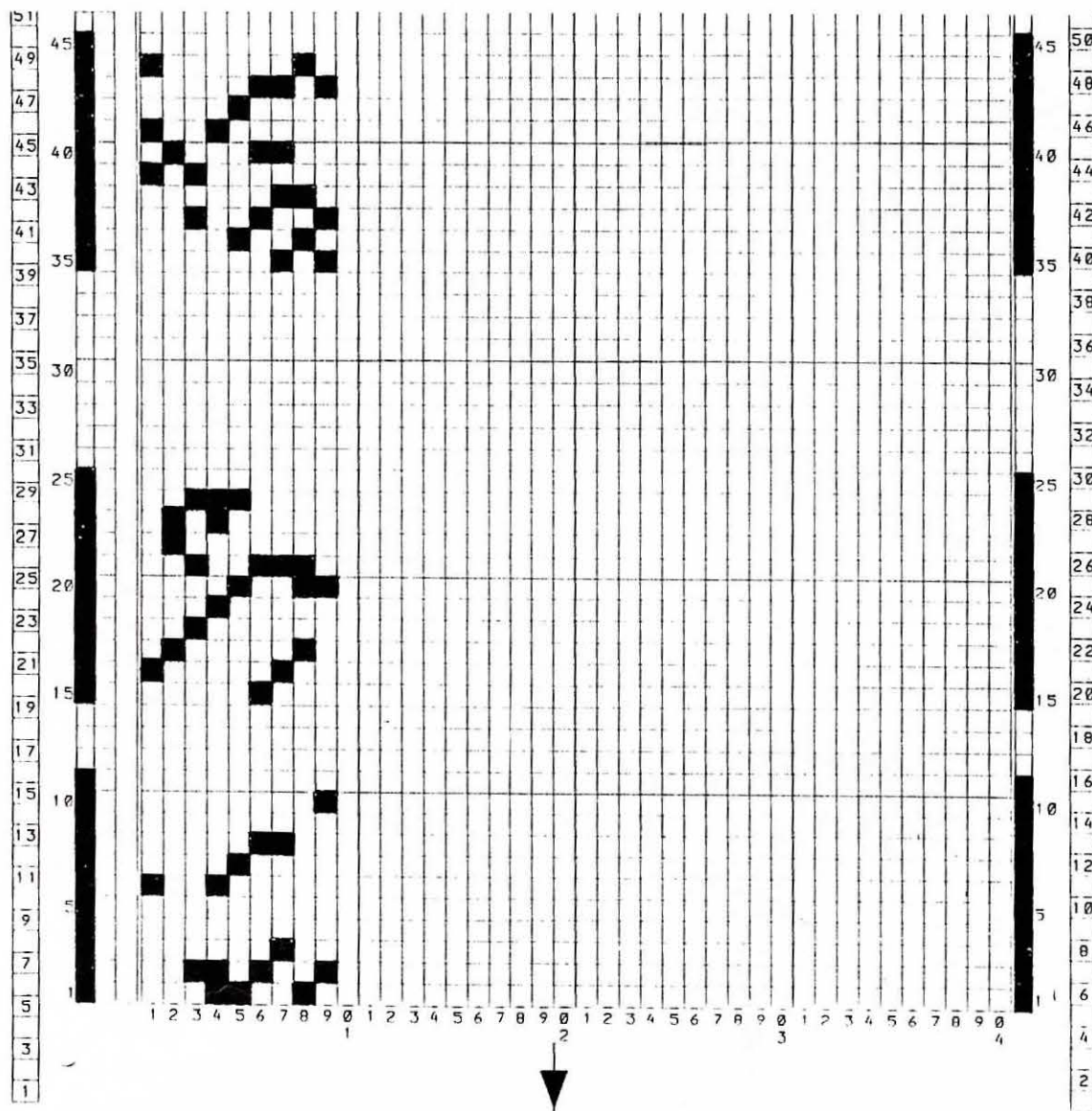
cm each side of pin and 9 cm down from pin. Mark curve with pins and sew with zig-zag on sewing machine before cutting out curve to within 1.5 cm of stitching. Mark centre back with pin and measure 10.5 cm each side of pin and 5 cm down from pin. Mark a curve and sew as on front.

Mark shoulder seams 2.5 cm down at armhole edge to 0 at neck to shape shoulders.

Join right shoulder seam.

With right sides facing at WY edge and unravelling WY as required, sew neckband in position. Join left shoulder and neckband seam. Steam shoulder seams flat.

Measure down 25 cm from shoulder and place marker on back and front. Set in sleeves between markers, taking care to include surplus fabric on shoulder seam. Join side and sleeve seams. Fold neckband to inside and slip stitch in position.



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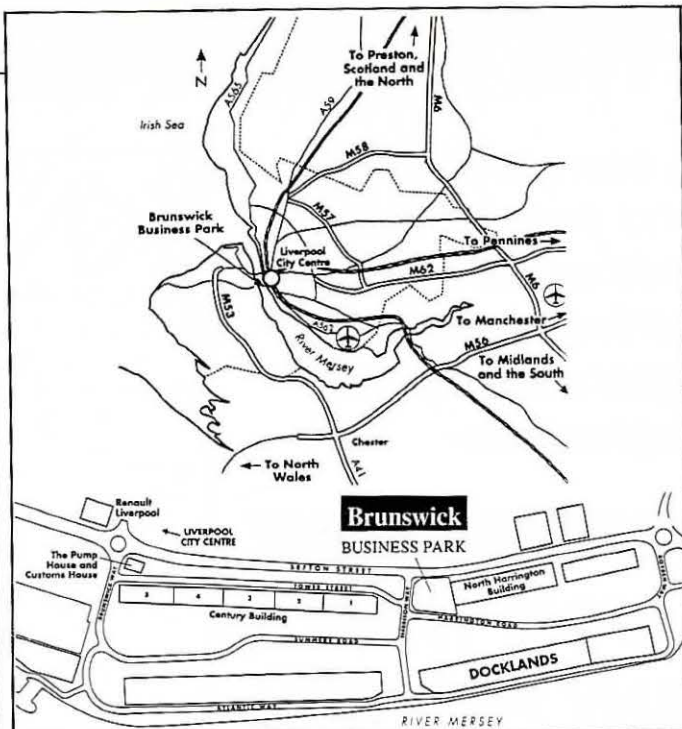
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Liverpool Lime Street Station and there are good express coach connections to Liverpool from most towns and cities (every two hours from London). You can even cross from Ireland or the Isle of Man on the ferry and once in Liverpool, Albert Dock is a short bus ride away.

TICKET PRICES AND ADVANCE BOOKING

The Merseyside Knitting and Needlecraft Exhibition is open from 10.00am to 6.00pm from Friday, 4th November to Sunday, 6th November. Admission prices, which include all attractions, lectures, workshops and fashion show are:- Adults £4.00;

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Thanks to organisers, Nationwide Exhibitions, we have 20 pairs of FREE tickets for the Merseyside Exhibition to present to our readers. The tickets are for the first day of the show, Friday 4th November, but as they are complimentary, the winners may in fact use them for any of the three days. So if you and a friend or relative would like to see the show, all you have to do is put

your name and address on a postcard or the back of a sealed envelope and post it to: Merseyside Tickets, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

The 20 winners will be drawn from the early arrivals so that the tickets can be sent off in time, so don't delay, get your postcard off today!

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23rd-26th February, 1995

THE SOUTHERN KNITTING AND NEEDLECRAFT EXHIBITION
The South West Exhibition Centre, Bristol
17th-19th March, 1995



SHOW GUIDE

LIVERPOOL

4th - 6th November



The North West is looking forward to a great new show when Nationwide open the first Merseyside Knitting and Needlecraft Exhibition at the Docklands Exhibition Centre on 4th November. This will be the first time Liverpool has hosted a major Knitting and Needlecraft event and visitors are sure to enjoy the novelty of this beautiful harbourside setting in the heart of the city.

The Merseyside Knitting and Needlecraft Exhibition will be open from 10.00am to 6.00pm on Friday, 4th November to Sunday, 6th November. Visitors can look forward to exhibits of a broad spectrum of needlecrafts – plenty for knitters, of course, but also materials and inspiration for cross stitch and needlepoint, tapestry and embroidery, patchwork, quilting and smocking, dressmaking and soft furnishing. Then there's heirloom sewing, lacemaking, ribboncraft and beadwork – even wearable art. Whatever your needlecraft, you must surely find it on show here with the newest ideas and latest materials as well as books, patterns and information.

Most visitors like a bit of action at an exhibition and there'll be plenty of that with

the experts eager to demonstrate their craft, knowledge and products, both on their stands and at the lectures and workshops. The final results of all these skills can be seen at free Fashion Shows, so be sure to plan your visit around one – the scheduled times will be in your programme.

The Fashion Show is for many visitors, the highlight of the day as it is here you can 'get your eye in' to the latest look and see how those new colours, yarns and fabrics are put together by the professionals. It's a good idea to get your inspiration here before you rush into buying something you may regret after seeing all the other possibilities at the exhibition.

Visitors planning a major purchase like a new knitting machine or accessory will be

able to compare brands and often try the product and others with smaller spending in mind and Christmas gifts to buy, will find the Show a treasure trove of novel ideas.

Everybody will be looking out for the bargain offers a Show always provides and, of course, there will be competitions and free draws to enter – remember someone has to win!

The Docklands Exhibition Centre, part of the beautiful Albert Dock Harbourside development, has first class facilities including restaurants, bars, rest areas and a free left luggage service – everything designed to make your day a pleasure and, should you take along the family who are less keen on knitting than you are, there's loads to interest them in this city centre dockland.

EXHIBITORS AND STAND NUMBERS

Andru Knitwear	72	Flair Publications	112	R K M Wools	35
Anna Lamour	89	Forge Crafts	169	Rag Rug Makers	175
Barbara Faulkner	60	Galleon Products	143	Reflexions	142
Bee Bee Wools	148	Hague Linking Machines Centre	5	Silver Reed Knitting Machines Ltd	23a
Betty Foster	179	Innovative Marketing	190	Singer UK Ltd	20
Black Sheep Co	75, 76	ISAF Design Ltd	100	Spiders Web	62
Busy Bee Basics	118	Jaquandra	114	Stitches of Huddersfield	30
Castleton Knitting Club	90	Jaycotts Sewing Machines	23	Supermend	161
Craft Lines	46	John Promotions	162	The Fabric Colour Workshop	160
Cranbrook Mill Ltd	116	Kate Arklay Designs	166	The Homeworkshop	93, 94
Denys Brunton Designer Yarns	10	Keythreader	154	The Wendy House	132
DesignaKnit	141	Keyto Marketing	96	Universal Therapy	182
DesignaKnit UK	1	Limited Editions	72/3, 84/5	Uppingham Yarns	17
Dove Healthcare Ltd	145	Merlin Enterprises	106	Victor of Romford	77
Ewe Knit (CYS)	124	Michael Abakhan Ltd	15	Vienna Grill	95, 96
F W Bramwell & Co Ltd	78, 82	Millhouse Designs	120	Websters Punch	88, 119, 101
Faces	102	Nina A. Miklin Ltd	113	Woolley Software	11
Fashion Magic	167	P & P Promotions	83	Worth Fibres	32
Fashion Theatre Co	185	Papelucho	5		
Finishing Touch	12	Piece 'n' Patch	65		

Please check your show programme for exhibitors added after the magazine went to press.

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MASTERCLASS

TEXTURED STITCHES

Remember, remember the 5th of November! Bonfires and fireworks, all the riches of autumn at your fingertips in all those gorgeous autumn colours.

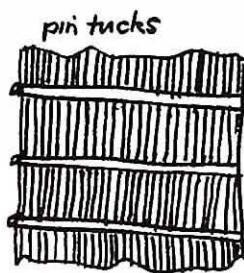
Mary Dowse

I am busy remembering early efforts at stitch patterning on the ribber and the wonders of double-bed patterning. I have just recently been able to unpack my books and manuals, which have had to be stowed away for a considerable time and the ribber manual, so long neglected, is positively bursting with ideas, offering such a wealth of possibilities. Do have a second look at your own.

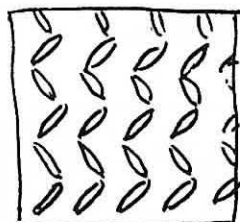
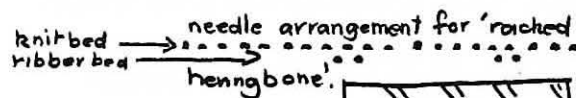
I've chosen some of my favourite themes which happen to coincide beautifully

with current fashion and which are really fun to knit.

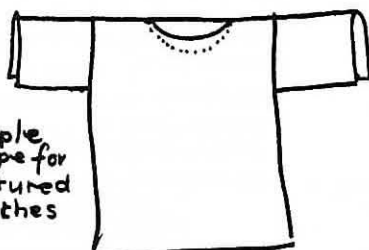
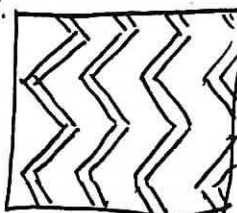
Some of the techniques can become a little complicated, but most are quite simple and, as always, the simplest are often the most successful. Close needle rib, knitted simply in a fine smooth yarn, makes a wonderful garment. For example, a top or coat in straight pieces is very effective for this is a lovely fabric which needs no elaboration. It is perfect for a very plain and minimalist but very beautiful outfit. In thicker yarns, a 1x1



pin tucks



punch pin tucks
nicest used
sideways



simple
shape for
textured
stitches

rib could also be equally wearable.

If you have a punchcard you can knit masses of exciting textures and, since this is, above all, the year of texture, what better than to refer to your stitch manual and see what you can do with simple basic ideas?

One of the techniques I love is to use pin tucks in one of their many variations. Even without a punchcard, you can produce a wide range of interesting fabric designs by knitting some rows in full needle rib and then a few rows on one bed only to make a pin tuck. This produces a richly textured fluffy fabric if the ribbing is a bit looser than the tuck, giving a fabric appearing 'shirred' at intervals, or a firm fabric made up of tucks or raised 'rolls' if the tucks and ribbing are knitted more evenly. Both are excellent for coats or jackets or sweaters. Ring the changes with matt or shiny yarn, wool, cotton or silky yarns in a wealth of colour, particularly if you own a colour changer.

You can work out your own patterns for punch pin tucks (or electronic pin tucks) but for once I don't always bother! My far from new Knitmaster punchcard machine has a magnificent card (10 [R-2] A) which gives a series of raised 'herringbone' arrows in pin

tucks, very reminiscent of some of Missoni's gorgeously textured fabrics in fine yarns of wool or cotton for daytime, while dripping with gold or silver and every colour of the rainbow for evening wear, (or even worn with a plain suit to cheer up a dull day!). This technique is great used sideways for a simple top and spectacular enough for any occasion however glamorous and splendid. The result would combine beautifully with a simple pleated skirt, made with your ribber, or perhaps even more spectacularly with a finely shadow pleated skirt in the same yarns and colours.

An even simpler zig-zag effect can be knitted using racking – very easy and very rewarding to do. Use all the needles on your knit bed and selected needles on your ribber (see diagram). Rack after every row, first a group of rows racked to the left, then a group racked to the right. This gives you a raised zig-zag pattern, close together or far apart, on a 'purl' background. There are many other patterns possible with your ribber but these two are particularly good from the fashion viewpoint right now.

You need a very simple shape for your garments in these stitches. You can either knit a straight piece for front or

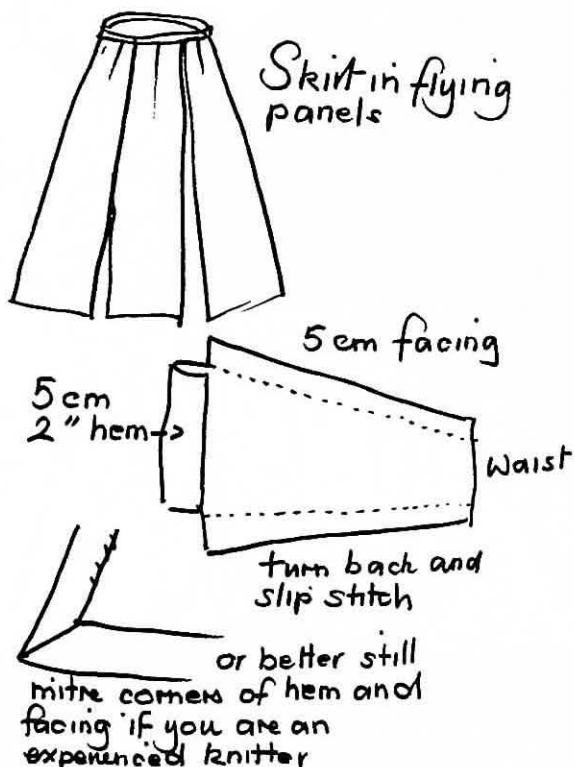
back and add straight pieces for the sleeves or knit your front or back with the sleeves all in one. If you take that little extra care with a normal cast-on on both beds and transfer the needles you don't need, the edges will be quite neat and tidy, though you can turn up and slip stitch a tiny hem if you like. Necks can be just turned in and slip stitched, though you could make a more elaborate neckline if you prefer, or wear a shirt with a collar underneath if a stark neckline doesn't suit you. Alternatively, knit a straight, fairly narrow, scarf, attach lightly at centre back or side and tie and arrange in a way becoming to you.

I haven't tried these ideas on a chunky machine but I feel that they could look equally good in a heavier four-ply for real winter wear. They would look lovely with a simple narrow ribbed skirt if you are slender, or if you make sure that your top is long enough to camouflage any bulges.

Some of you haven't got a ribber. Don't despair, there's still lots you can do. If you fancy the zig-zag effects, Fair Isle, possibly using thick and thin yarns, can give you a lovely effect and zig-zag patterns are easy to work out for yourself. Here too, is an idea for you for a skirt. Why not develop the long skirt in lots of panels, either sewn down just far enough for mini or knee length, with the rest floating free, or, better still, a little

straight separate skirt, as short as you like, with the panels attached only at the waist? This line was very popular last summer and would be great for winter wear over leggings. You can make as many panels as you like but I'd suggest six. You will need each panel to be at least ten centimetres (four inches) wider at the hem than at the hipline and they should appear to be slightly flared. Begin with a hem. When you have picked up the hem, cast on enough stitches each side to make a five centimetre (two inch) 'facing'. Decide upon your main tension. Make the first quarter length two tensions looser, the second quarter one tension looser, work the third quarter at the main tension and the fourth, one tension tighter. This should give you the slightly flared effect, particularly if you steam the pieces sideways rather than lengthways. Turn your facings in very neatly and slip stitch loosely so that they don't pull. I want to make one of these in black or brown to wear with my 'Imogen' gold lurex leggings. If I can find some suitable soles I should like to knit or crochet some gold 'chain mail' boots for fun. Why not try some? They do work and they look great with leggings.

Don't forget that Christmas is coming. A zig-zag top, a simple ribbed coat, a panelled skirt, or cheerful leggings would all make super Christmas presents.



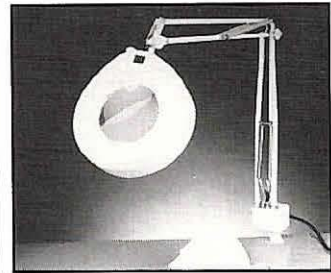
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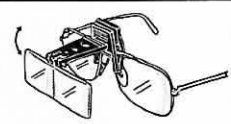
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PEWTER JACKET

3

PATTERN RATING

** Fairly easy for knitters with some experience.
(Beginners - See article on page 38).

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Christiana Wools Braemar. (Yarn Guide No. 6.)
2 x 500g cones in Dark Grey Mix (MY).
9 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 580g.

The fibre content of this yarn is 20% Wool, 80% H.B. Acrylic. For further information about this yarn, please write to the following address:- Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 102 [112, 123] cm, 40 [44, 48½] in.
Length to shoulder 70.5 cm, 28 in.
Sleeve seam 47 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches (on each bed) to 17.5 cm and 100 rows to 13 cm measured over pattern (E6000 - St Patt A), using 2 strands of yarn together. Set lock on N/BX and deco on 2. (Stitch size approximately 3¾/3¾). Steam before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 28.

PROGRAM

E6000 ENT
Prog ENT
Erase ENT
Cast on 3 ENT
(4 for cuffs and neckband)
All St Patt NO
St Patt A dot ENT
Read card
Alter NO
Knit Tech 251 ENT
Enlarge Position ENT
(No for sleeves)
Cm? NO
↑ R52 ENT
↔ St 40 ENT
Position ENT
Patt after RO ENT
To R/L 20- ENT
In pattern at RO ENT
↑ Rep ENT
↔ Rep ENT
Test NO
Continue as usual to end of program

BACK

Handle down. Orange strippers.
Set up 148 [162, 178] Ns on each bed at centre in WP for full needle rib. * Rack one full turn to the left. Set lock on N/N and stitch size to 3¾/3¾. Using 2 strands of MY, K 1 row. Rack one full turn to the right. K 1 row (E6000 - Use Cast-on 3.) *. Put card holder under Ns 40-1 at left of centre. Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0. Program card with deco and clip deco to lock. (E6000 - Patt A as given in Notes.) Black strippers. Set RC at 000. Set lock on N/BX and deco on 2. K 326 rows. Place marker at each end.

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st on each bed at each end of next and every foll 3rd row until 132 [146, 162] sts rem on each bed, then on every foll alt row until 116 [130, 146] sts rem on each bed. K 156 rows. RC shows 194. Place a marker at each side of centre 52 Ns on back bed. Cast off loosely.

RIGHT FRONT

Handle down. Orange strippers.
Set up 74 [81, 89] Ns on each bed

at right of centre in WP for full needle rib. Work as for back from * to *. ** Put card holder under Ns 1-40 at right of centre. Arrange pushers under every front bed N in WP. Set card to 0. Program card with deco and clip deco to lock (E6000 - Patt A as given in Notes). Black strippers. Set RC at

000. Set lock on N/BX and deco on 2. K 326 rows. Place marker at right edge.

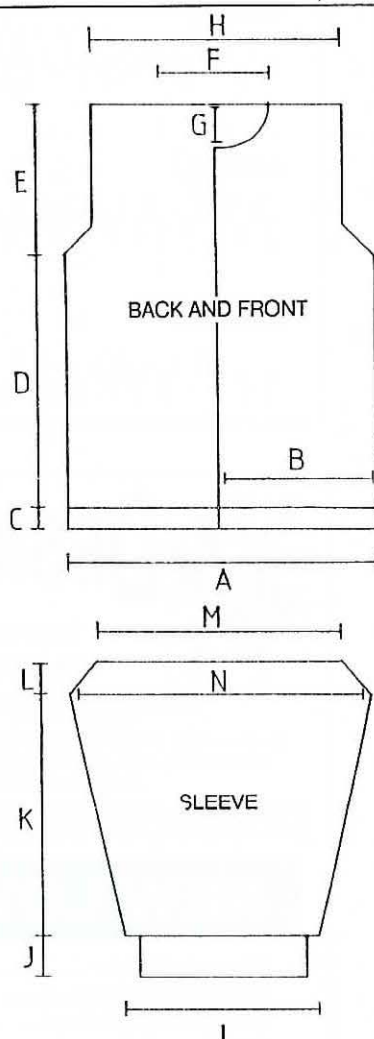
SHAPE ARMHOLE

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st on each bed at right edge of next and every foll 3rd row until 66 [73, 81] sts rem

on each bed, then on every foll alt row until 58 [65, 73] sts rem on each bed. K 103 rows (102 rows only on left front). RC shows 141 (140 on left front).

SHAPE NECK

Remember to return pushers under empty Ns to blocking rail. Cast off 9 sts on each bed at beg of next row, K 1 row. Dec 1 st on each bed at beg of next and every



A = 51.5 [56.5, 62] cm
B = 25.5 [28, 31] cm
C = 3.5 cm
D = 42 cm
E = 25 cm
F = 18 cm
G = 7 cm
H = 40.5 [45.5, 51] cm
I = 32 cm
J = 6.5 cm
K = 40.5 cm
L = 5 cm
M = 39 cm
N = 50 cm

KNITTING NOTES

Before knitting, prepare any punchcard or reader sheet needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Remember to put a pusher into the blocking rail for every stitch decreased on front bed. Bring a pusher from the blocking rail for every stitch increased on front bed.

For the purpose of this pattern, RC means the RC on the lock not the electronic RC on the console.

Use two strands of yarn for the patterned areas and three strands for the bands and ribs. Wind off a ball of yarn to use as the third strand.

Break off a length of yarn to use for buttonholes before beginning to knit.

I have used the Passap method to join all bands (see article on page 38 for alternative methods).

DIAGRAM 1

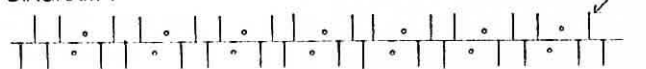


DIAGRAM 2

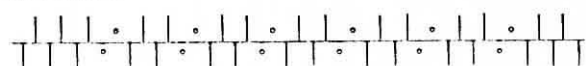


DIAGRAM 3

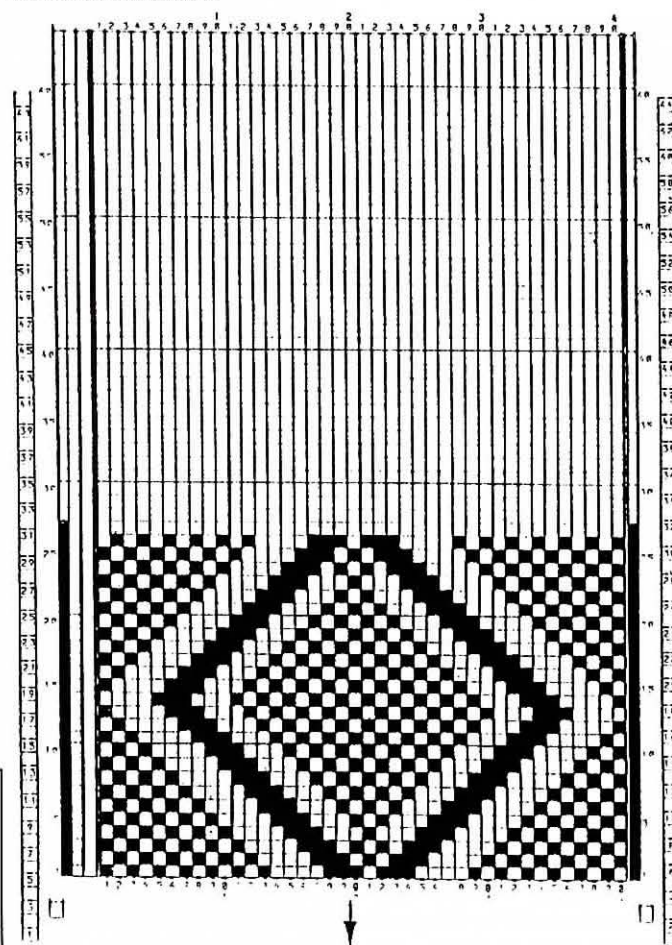


LEFT FRONT

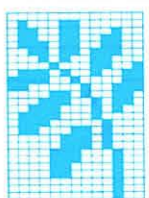
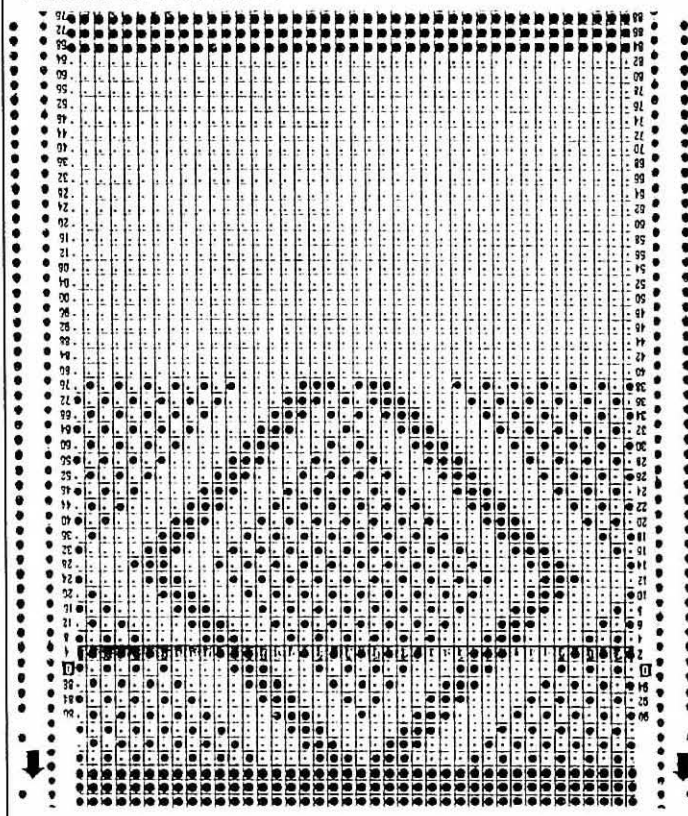
fold alt row until 39 [46, 54] sts rem on each bed, then on every foll 4th row until 32 [39, 47] sts rem on each bed. K until RC shows 194. Cast off loosely **.

Handle down. Orange strippers. Set up 74 [81, 89] Ns on each bed at left of centre in WP for full needle rib. Work as for back from * to *. Work as for right front from

PATTERN FOR E6000



PUNCHCARD FOR DUO 80



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C CREATIVE INTARSIA

Terry Armitstead

THE THISTLE

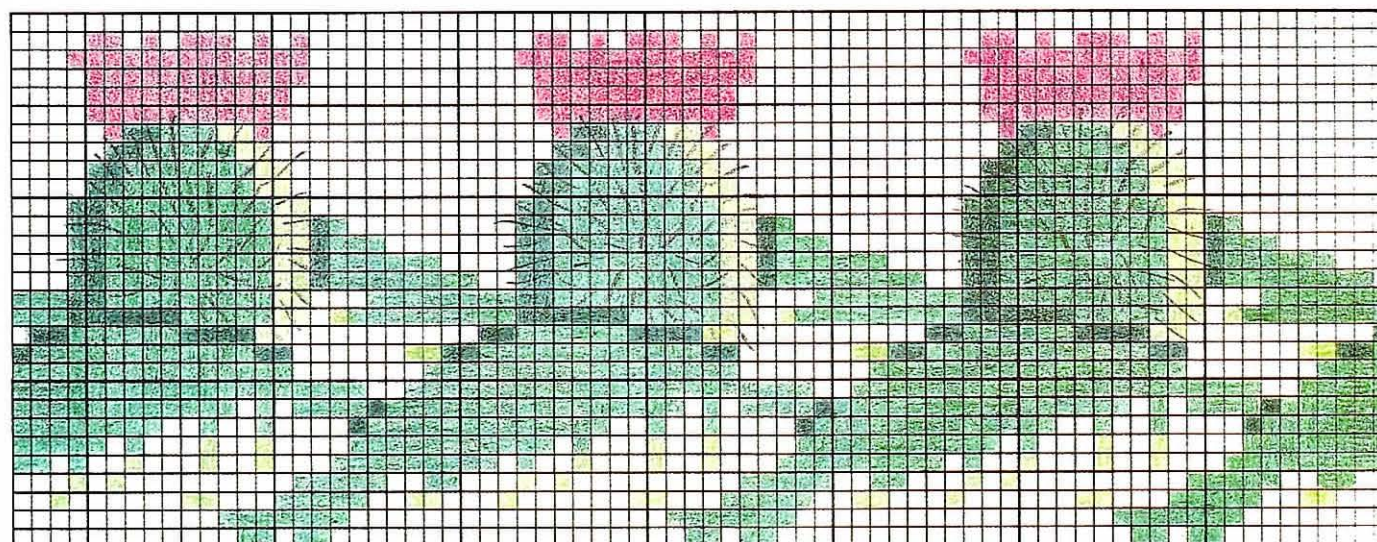
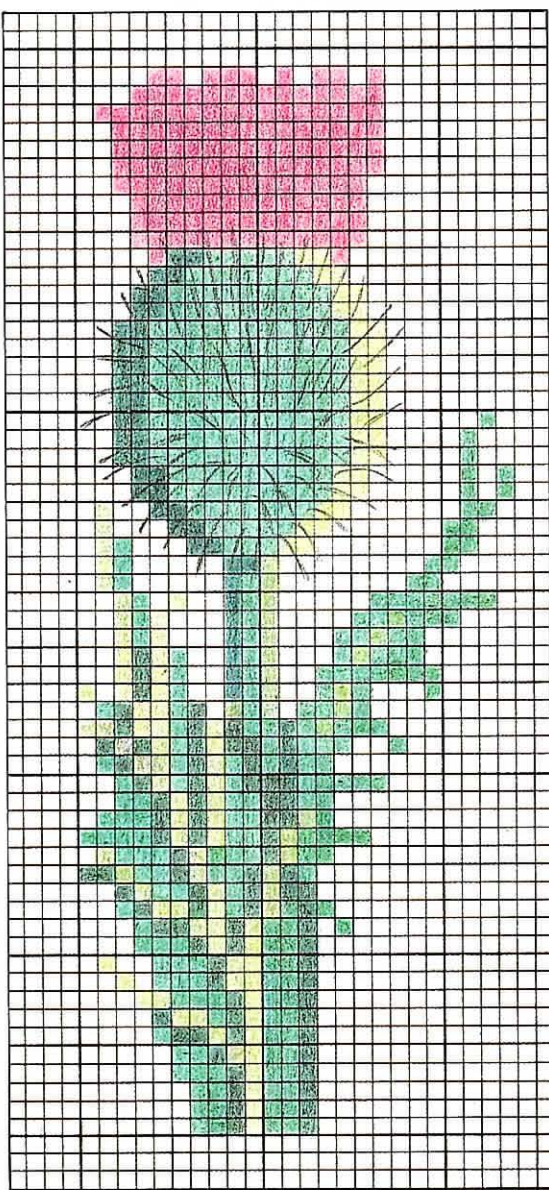
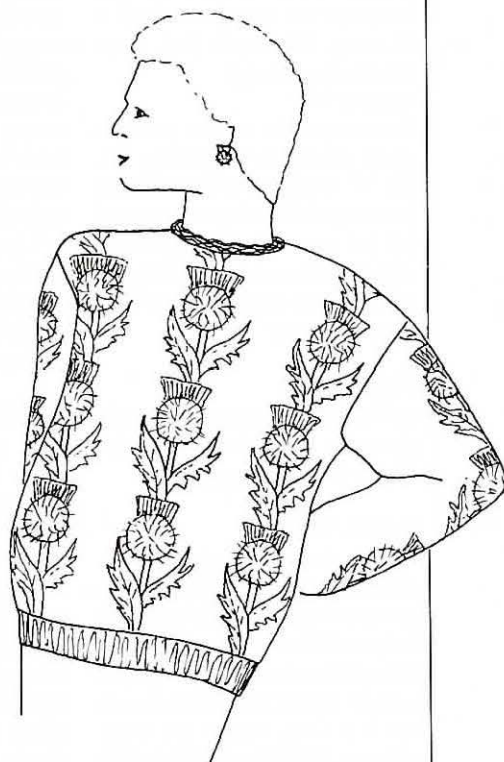
I have made this design of the Scots Thistle to thank the members of all the knitting clubs Jane Huntingford and I visited on our lecture tours of Scotland this year, for their warm welcome, enthusiasm and hospitality. It is featured in the November issue to coincide with St. Andrew's Day which falls on November 30th.

I have used three shades of green for the thistle and a pinkish-purple for the florets. I have also indicated the spiky bracts which stick out all over the head. Embroider these on the finished intarsia, working in long-stitch in the directions indicated.

This design can be used for a single motif or repeated, closely side by side, as a border. Another idea is to repeat the single motif in vertical columns, with about 20 stitches between each column, allowing the last row of the florets to overlap the first row of the next stalk (see illustration).

The second thistle design, shown here as a border, can also be repeated as an all-over design.

Scottish knitters and other 'Scotophiles' may be interested in a booklet of designs, inspired by Scotland, which will be coming out during the New Year (more information at a later date).



LIMIT OF REPEAT

** to **, reversing shapings by noting alteration in number of rows worked and reading left for right.

SLEEVES

Handle down. Orange strippers. Set up 92 Ns on each bed at centre in WP for full needle rib. Work as for back from * to *. Put card holder at centre of bed. Arrange pushers under every front bed N in WP. Set card to 0. Program card with deco and clip deco to lock (E6000 - Patt A as given in Notes). Black strippers. Set RC at 000. Set lock on N/BX and deco on 2. Shape sides by inc 1 st on each bed at each end of every 6th row until there are 96 sts on each bed, then on every foll 12th row until there are 144 sts on each bed. K 12 rows. RC shows 312. Place marker at each end.

SHAPE TOP

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st on each bed at each end of next and every foll 3rd row until 128 sts rem on each bed, then on every foll alt row until 112 sts rem on each bed. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam well, do not press.

BACK WELT

Handle down. Orange strippers. Set up 132 [144, 158] Ns on each bed in WP for full needle rib. * Set lock on N/N and stitch size to 3/3. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 3 rows. Handle up. Black strippers. Set RC at 000. Set stitch size to 4 1/4/4 1/4, K 2 rows. Set stitch size to 4 1/2/4 1/2, K 2 rows. Set stitch size to 4 3/4/4 3/4, K 2 rows **. Set stitch size to 5/5, K 30 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method (See Notes for joining all bands.) *

FRONT WELTS

Handle down. Orange strippers. Set up 66 [72, 79] Ns on each bed in WP for full needle rib. Work as for back welt from * to *.

BUTTONHOLE BAND

Handle down. Orange strippers. Set up 158 Ns on each bed at centre in WP for full needle rib. Work as for back welt from * to *. Set stitch size to 5/5, K 12 rows.

Counting from right edge, make buttonholes over 6th, 7th, 8th and 9th and every foll 15th, 16th, 17th and 18th Ns on each bed (See article on page 38). K 18 rows. Join as for back welt.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

CUFFS

Handle down. Orange strippers. Set up 65 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement as in diagram 1) (E6000 - Use Cast-on 4.) Set lock on N/N and stitch size to 3/3. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 4 3/4/4 3/4, K 22 rows. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black strippers. K 2 rows. Set stitch size to 5 1/2/5 1/2, K 2 rows. Join as for back welt.

NECKBAND

Join shoulder seams. Handle down. Orange strippers. Set up 121 Ns on each bed in WP. Arrange Ns as diagram 2. Set lock on N/N and stitch size to 3/3. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 2 rows. Rack one full turn to the right. Transfer end sts on back bed to front bed as diagram 3. Set lock on N/N and stitch size to 3 3/4/3 3/4, K 3 rows (check that the end sts have knitted off after first row). Set stitch size to 4/4, K 3 rows. Set stitch size to 4 1/4/4 1/4, K 6 rows. Push up empty in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black strippers. K 2 rows. Set stitch size to 5 1/2/5 1/2, K 2 rows. Join from centre of button band to centre of buttonhole band as for back welt.

MAKING UP

Use a fine knitting needle to pull all bands and ribs. Steam the bands. Set in sleeves. Join side and sleeve seams. Sew on buttons.

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticisms or praise to yourself. Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

★ STAR LETTER ★

Dear Anne,

After reading this month's *Machine Knitting Monthly*, I did wonder if I was one of your oldest readers. I am 84 years of age and rarely a day goes by without me using my machine. This past month I have knitted a baby's jacket, full needle rib waistband, cuffs and front bands and collar, two waistcoats, one large man's slipover, two children's cardigans and some dolls' clothes. Also a hand-knitted waistcoat in a fancy stitch. As I have 13 grandchildren and six great grandchildren, they all keep me busy, especially for their birthdays.

All my great grandchildren have had woven rugs for their prams. I do a lot of weaving as I have a weaving arm for my Knitmaster 700. I belong to two knitting clubs and my knitting friends are most generous in taking me to all the various exhibitions and so on.

Years ago we always went to Bournemouth twice a year. I have been machine knitting about 30 odd years and hand-knitting right from a child.

I do enjoy your magazine and have just punched the card for pattern 11 in the July issue to knit the jacket for my daughter.

Here's to your continued success and I (dare I?) look forward to making lots of your lovely designs.

Happy knitting.

Yours sincerely,
Mrs E Doris Taviner
Timsbury, Bath.

I don't know yet if you are our oldest knitting reader Doris, but you have to be one of the busiest of any age. Hopefully it is the machine knitting that has kept you so young - or is it those grandchildren?

Either way you certainly deserve our Star and I hope you'll enjoy knitting many of the patterns in the 12 free issues of MKM that you have won. I doubt if our experts have much to teach you after 30 years of knitting but you never know - you may still pick up a tip or two from the articles.

Dear Anne,

A while ago you printed a photograph of all the wonderful garments the ladies at my two local knitting clubs (Durrington and Shereham) had produced for the children of Romania and my heartfelt thanks. I mentioned that if any of your readers wanted to knit a simple garment I would gladly forward a free pattern with s.a.e. Little did I realise what would happen next! Although I should have realised as knitters are a generous, friendly bunch. In due course boxes, packets, parcels and even

hand delivered garments arrived at my door! Wonderful garments from plain ones in pretty colours to multi-stripes, patterns and picture knits. All obviously lovingly and generously done. Again my sincere thanks. This is an update to let our readers know what happened to them.

I sorted them into sizes/ages and packed them in boxes to go on the loaned lorries heading for Romania. They safely arrived and were gratefully accepted. Yet still more arrived at my door, so once again I boxed them up



Part of convoy waiting at Slovenia/Croatia border.

but this time offered them to a local charity – The Storrington Bosnia Appeal. They were ecstatic!

In due course I received the letter and photographs. I wonder if, once again, you could let your readers know the outcome. You can see the situation is desperate, so dare I say that, once again, if anyone wants to help I am

happy to send a free knitting pattern in return for a SAE and to arrange for the garments to be forwarded. It's an excellent and generous way to use up all those odds and ends of yarn that we are never going to use for ourselves.

Yours sincerely,
Christelle
Storrington, West Sussex.

Dear Christelle,

I am writing to thank you and your organisation for the very kind donation of clothing you gave me recently to take to Bosnia.

This was my third trip to the war zone and was probably the most successful as we actually managed to get into Mostar and then to the hospital where everything was unloaded.

We were shown around the children's section, gave them cuddly toys and your boxes were taken to a room with other supplies like nappies and baby food. All the people were so very grateful that we had got through, but their sadness at the whole situation is heartbreaking.

The police told us not to take photographs, so we had to comply with that request, but I am hoping to return in September and if you would like to help again, please just let me know.

In the meantime thanks again for everything.

Yours sincerely,
John Hiscutt
The Storrington Bosnia Appeal.

my idea regarding storing double bed cast-on sections. I bought a wall fitting for hanging-up kitchen tools and fastened it to the wall behind my machine. It has four straight hooks to hang things on and I find this very useful to hang my cast-on sections on, always on hand when required.

I am fond of doing sideways knitting, for example, Sylvia Clarke's designs. Instead of starting a section of the knitting with waste yarn, I start with main yarn on my double bed in 1x1 formation. Doing the usual three rows on '0' tension, I then do about four rows on tension 4/4 and transfer all stitches to the main bed with my transfer carriage. This, I find, saves all the worry of unravelling the waste yarn after removing the knitting from the machine and gives a nice firm edge to the knitting. This edge can be incorporated into the seam if the section of main yarn is not required.

Hope these tips will be useful.

Yours sincerely,
Mrs Peggy Lowe
Shrewsbury, Shropshire.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Dear Anne,
I have two hints which might be useful to other readers.

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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Brockwell Lambswool 2 x 2/18. (Yarn Guide No. 11.)
1 x 350 [350, 400]g cone in Mid Grey (MC).
1 x 200 [200, 250]g cone in Denim (C).

GARMENT WEIGHT

Finished garment in second size weighs 490g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- S. & J. Andrews (West Yorkshire) Limited, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 107 [116, 127] cm, 42 [46, 50] in.
Length to shoulder 65 cm, 25½ in.
Sleeve seam 48 [49, 50] cm, 19 [19½, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30.5 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern, after washing and drying (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Use Chart 1 for first size and Chart 2 for second and third sizes.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

BACK

With carriage at right and using MC, cast on 166 [180, 196] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st *. Insert card and lock on first row. Set RC at 000. Using MT-1, K 3 rows. Using MT, release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 115 [111, 107] rows. RC shows 118 [114, 110].

1ST AND 3RD SIZES

Place marker at each end.

2ND SIZE

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. 172 sts.

ALL SIZES **

K 96 [98, 104] rows. RC shows 214. Push 57 [59, 69] Ns at left and right to HP. Using WY, K a few rows in st st over rem 52 [54, 58] Ns and release from machine. Push 57 [59, 69] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 57 [59, 69] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. K 62 [64, 70] rows. RC shows 180. 34 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 93 [97, 111] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 65 [67, 77] sts rem, then on every foll alt row until 57 [59, 69] sts rem. K 10 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 20 [22, 26] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left with—

out knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 78 [82, 84] sts at centre in 1x1 rib. Work as for back from * to *. Insert card and lock on 28th [19th, 20th] row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Shape sides by inc 1 st at each end of every row until there are 84 [88, 92] sts, then on every foll 3rd row until there are 124 [128, 134] sts, then on every foll 5th row until there are 158 [164, 170] sts. K 2 [1, 1] rows. RC shows 150 [154, 158].

2ND SIZE

Place marker at each end. K 5 rows.

ALL SIZES

Cast off.

TO JOIN RIGHT SHOULDER

Push 57 [59, 69] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off.

NECKBAND

Push 142 [146, 154] Ns to WP. With K side facing, pick up 32 sts down left side of front neck, 20 [22, 26] sts across front neck inc 2 sts evenly, 32 sts up right side of front neck and 52 [54, 58] sts across back neck inc 4 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.



TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

WASHING AND PRESSING

Hand wash gently but thoroughly in coolish water, using fabric softener in final rinse. With wrong side facing, pin out all pieces to measurements given and allow to dry in shape.

MAKING UP

1ST AND 3RD SIZES

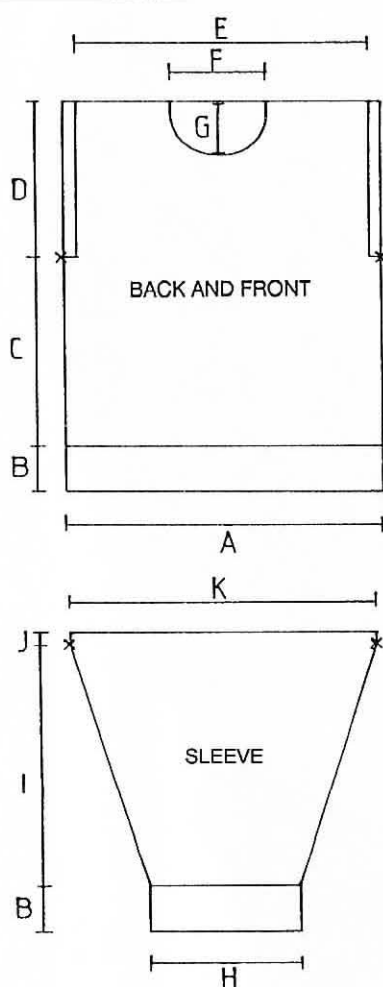
Set in sleeves between markers.

2ND SIZE

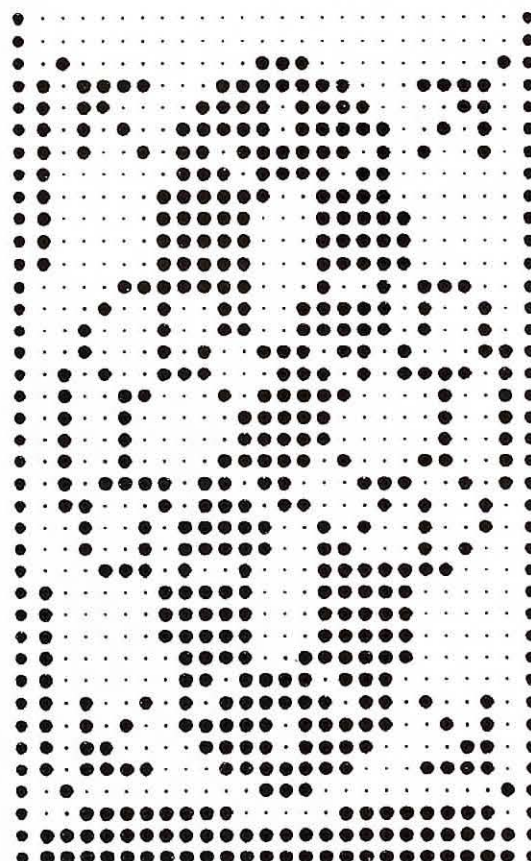
Set in sleeves, sewing rows above markers to cast off sts at armholes.

ALL SIZES

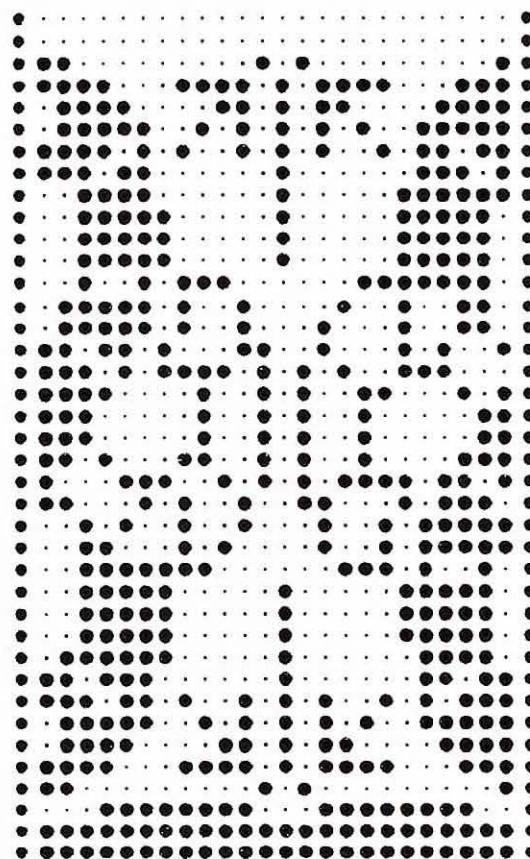
Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, back-stitch through open loops of last row worked in MC.



- A = 54 [59, 64] cm
 B = 7.5 cm
 C = 31.5 [30.5, 29.5] cm
 D = 26 [27, 28] cm
 E = 56 cm (2nd size only)
 F = 17 [18, 19] cm
 G = 9 cm
 H = 25.5 [26.5, 27.5] cm
 I = 40.5 [41.5, 42.5] cm
 J = 1.5 cm (2nd size only)
 K = 51.5 [53.5, 55.5] cm



PUNCHCARD CHART 1



PUNCHCARD CHART 2

LATCH ON

PUTTING A ZIP IN THINGS

In the case in question I was 'putting a zip' in a man's cardigan.

Joan Lafferty

If I had to choose a signature tune, I think it would be 'I'm just a girl who can't say no!' - knitwise, that is. I had knitted a woman's waistcoat in a pinky beige colour with a brown trellis design and someone asked, did I think a man would wear that? I remained a little cautious, pointing out to her that I had made it button on the woman's side. 'Perhaps a plain beige would be better' she said. 'Could you make it with sleeves?'. I said I could. 'My husband is a bit smaller than I am, I can wear his things and it will be a little tight.' She

I decided that my pinky beige was too pretty to 'waste' on a man's garment. In the cupboard was about three-quarters of a cone of what was called 'beige' on the label, but which I privately called 'mud'. I weighed the cone and decided it would probably do. In any case I had a woman's jumper, in this mud colour, which I had made for a customer who had then changed her mind. I could always undo that one if I really had to.

I asked about a recipe for a man's cardigan.

steps. 'I'm surprised they aren't in centimetres' I remarked. 'They are marked in both' I was told, 'but I guessed a lady of your age would work in inches'. Top marks for observation. 'You do know about putting zips in knitwear don't you?' the assistant enquired. 'I know one is supposed to iron the tape with a cold iron before using it' I said. 'That's right' she agreed. I did iron with a cold iron, but whether it did any good I don't know.

Now I had to set about knitting the back of the garment. The neck at the front must be about three inches lower than the back - wait a minute - this was going to require a neckband. Let's say four inches depth in the front. If I made the back 28 inches this would require a 24-inch zip. When the back was knitted it didn't look long enough, although my measurements worked out correctly. I remembered the woman was fairly tall, presumably her husband would be as tall, or taller. There's nothing worse than a jacket that rides up, so I decided on a 26-inch zip. I had looked at two types, one with metal teeth, the sort that is used for skirts. The other was thick plastic, which, although quite light in weight, looked a bit hefty for knitwear. Both types were open-ended of course. The helpful assistant said she could get what I wanted if it wasn't in stock. However, when I went to buy the zip I was served by another assistant, who told me that the metal-teethed zip did not come in 26 inches (or even 24)

and 'No', she couldn't get me one. So I had to settle for the plastic teeth.

I then knitted the fronts, I knew I could add a few rows to the back if required since it was all taken off on to waste yarn. I also took the front shoulders and neckline off on to waste yarn. Before putting the shoulders together, I pinned the zip along the fronts, using lots of pins. The open end of the zip did not please me at all. It had rigid plastic blocks, no doubt intended for the wearer to grab while pulling up the slide, but it was almost impossible to drive a pin into the stiff material. I wondered about 'material' glue. I'm sure I had seen this advertised, but I very much doubted if I could buy it locally. I would be sure to get the 'unhelpful' assistant if I took another trip to enquire. Could I get a staple into it? Neither would be an ideal way of dealing with knitwear and for that matter the glue might not take kindly to the plastic. It would be terrible if I melted this in some chemical reaction! Then I thought about heating a steel knitting needle and burning a hole. This would almost certainly make too large a hole. Could I heat a darning needle? I decided I would probably burn my fingers, if not the garment, so abandoned this idea as well. The last three or four rows would have to be 'unattached' to the zip. I told a friend, who does a lot of dressmaking and alterations, about my problem. She had also met up with this and had overcome it by putting the end of the zip on a

by Doug Baker

THE USUAL ONE - SHE'D GOT TO STAY IN AND WASH HER HAIR.

USE?



knitting on the machine, cast off the groups of stitches neatly. Take the yarn across from buttonhole to buttonhole without pulling it tightly. After the last buttonhole has been cast off and using the same length of yarn, make a zig-zag row by hand over each group of needles. Again take the yarn from buttonhole to buttonhole without pulling it tightly. Thread the two ends of the yarn through the double-ended bodkin and drop it down between the knitting and the back bed. Continue with the tubular knitting as directed.

Just one more word about bands. It is worth knitting with the handle up when knitting a band with the tubular setting as the ends of the work are much neater, but you must remember to put the handle down again for the cast-on of the next band.

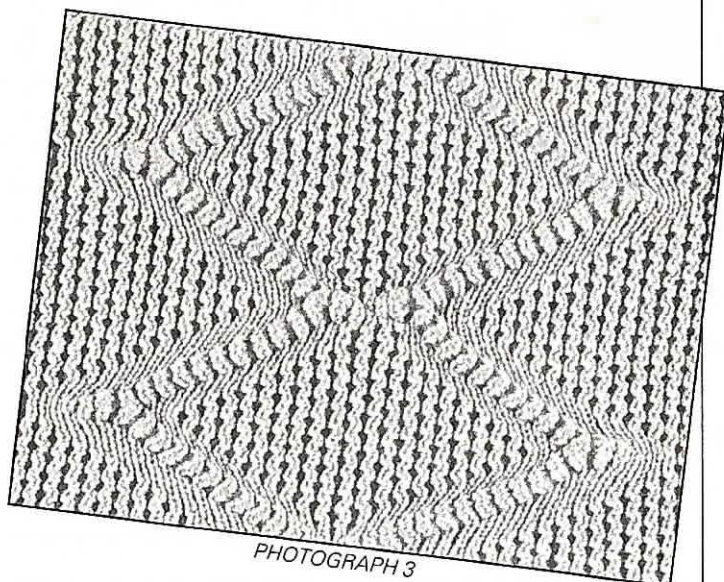
The cuffs are knitted in the two by one setting, again using three strands of yarn. In this way it is possible to make a 32 centimetre sleeve bottom pull in to fit snugly at the wrist. Remember the two circular rows and one full needle rib row to change from rib setting to full needle rib. This is useful information, especially for new E6000 knitters, since it is not mentioned

two by one setting, that if you just add two stitches and arrange the cast-on as diagram 2 in the jacket pattern for the cast-on, then transfer the stitches and rack one turn to the right, that you have the arrangement as diagram 3. If you join the neckband to the neck edge between the centre of the button band and the centre of the buttonhole band, then you will not have to make a buttonhole in the neckband and again, this gives a very neat finish to the garment.

If you do decide to knit the jacket, then here are some ideas for using the card for other garments:

1. Photograph 1 shows the self-drawn card or punched card knitted as follows:- (E6000 - Tech 183. Knit two rows main colour, two rows contrast.) Duo 80 - Lock set to N/BX← 4, stitch size $3\frac{3}{4}/3\frac{3}{4}$. Knit two rows main colour, two rows contrast.

2. Photograph 2 shows the same card knitted as follows:- (E6000 - Tech 186. Knit two rows main colour, two rows contrast.) Duo 80 - Lock set to N/AX← 4, stitch size $3\frac{3}{4}/3\frac{3}{4}$. Knit two rows main colour, two



PHOTOGRAPH 3

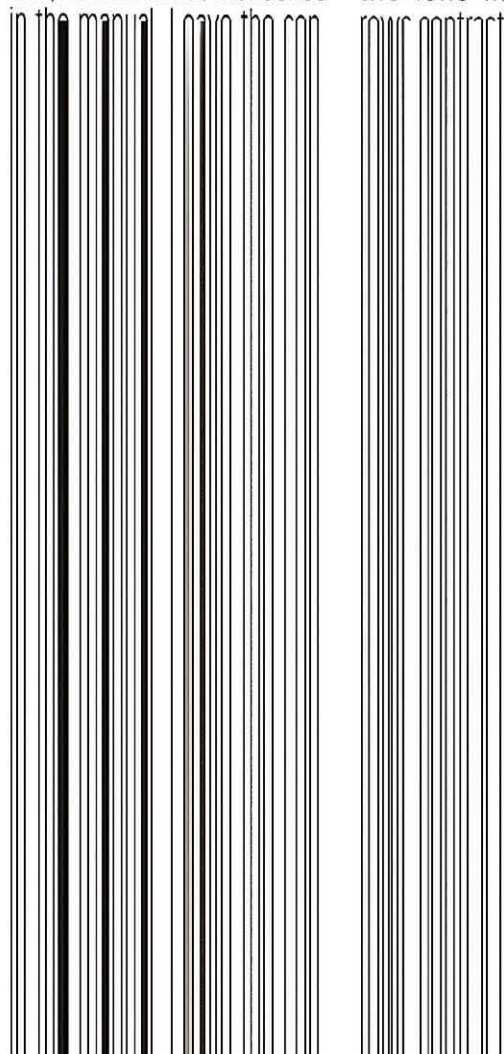
I hope that all this has given you some ideas as to how to make the most of any self-drawn reader cards or punch-cards. The cards are quite expensive and, of course, you have to spend time drawing or punching them so they really need to 'earn their keep'.

Have you decided to read all the patterns which you are not going to knit? I hope so, since you really can learn an enormous amount this way. If you find that any of the instructions

sound complicated or even impossible, then knit through the instructions with some spare yarn and you will probably find that all is clear.

I really do practice what I preach about this and spend hours on every copy of the Passap bi-annual publication. However, it is important to remember to leave time for knitting as well as reading and do not forget to enjoy your hobby.

Happy knitting.



while you knit the two CX/CX and one N/N rows. Then you can go on to knit the full needle setting pattern of your choice. The two CX/CX rows and one N/N row seal all those little holes which would occur in your knitting if you went straight from rib to full needle setting. One of the benefits, for inexperienced knitters, of knitting the sleeve and cuffs separately is that it gives an opportunity to adjust the sleeve length a little, should you need to.

The neckband is knitted in the two by one setting used for the cuffs, but the stitch size is gradually increased to shape the band slightly. This is useful when you wish to knit a single thickness neckband. Also the edges of the knitting have three stitches instead of two at each end of the front bed. This means breaking the needle rule but gives matching edges to the work. The extra stitch at each end curls slightly to give neat edges. It is worth remembering, if the pattern you are using gives instructions for an ordinary

be used as the right side, we have used the reverse side as the right side. Bramwell's Duomagic yarn used for 1 and 2.

Try some other Fair Isle settings such as (E6000 - Tech 180), Duo 80 Bird's-eye BX↔BX↔ 4, or (E6000 - Tech 187), Duo 80 - pushers one up, one down on the back bed, lock set to AX↔AX↔ 4. There are lots more in the instruction book for the E6000 or in the Deco book 101-330 for Duo 80 knitters.

3. Photograph 3. This has been knitted with a four-ply acrylic yarn at stitch size 4 1/2/4 1/2. (E6000 - Tech - 138), Duo 80 - lock set to N/AX 2.

This gave a very firm fabric. A three-ply yarn could have been used for a lighter weight fabric. A two-ply or fine three-ply would knit on (Tech 140) Duo 80 N/AX 4.

You could also use this card for slip stitch on a single bed fabric. Front bed only knitting (Tech 170), Duo 80 lock set to GX/BX 2.

judged that machine stitches would bed themselves even deeper into the work. So it would be an almost impossible task to unpick, should anything go wrong. It would have to be backstitched by hand. It is fairly simple to work a straight line with knitted stitches; again the (beige) sewing thread 'melted' into the work. The back of the tape was another matter, it is not easy to make backstitching look neat on the reverse. However, I was beyond caring by this stage!

Next came the neckband. If I am knitting a jumper I always knit the band first, then put the garment on this. But with 'button-to-the-neck' (or in this case 'zip-to-the-neck') I always put the open stitches back on the needles, with wrong side facing me, knitting double the finished depth of band, which is folded to the inside, catching down the open stitches. In this case I was not sure what depth I was going to require, so to be on the safe side I knitted 60 rows, knowing this would be far too much. One job I do not enjoy is replacing rib stitches if too little has been knitted! The band turned out to be a bit deeper than my normal ones, but I have just tried the garment on myself. It is too long (that's good) and a little large widthwise, but that's good too. The neck is nice and cosy, in fact I might

the knit leader! A lady I know slightly brought me a bag of oddments of hand knitting yarn (mostly D.K.) and a doll. Would I make four outfits so that the children of a Play Group could practise dressing and undressing the 'baby'. I took an instant dislike to this doll; it had a cotton body (a bit grubby) with plastic arms, legs and head. It flopped just like a real baby, but this was not what worried me, it was the fact that it had no eyes, only eyelids painted on, so that it was always asleep and never looked at me! The 17 garments? Most of these were hand knitted and my 'tension piece' was, in fact, a straight oblong, guessing the number of stitches, finally threading fine elastic in the top, which made a skirt.

From this I could estimate the number of stitches and rows for jumpers, 'golfer' cardigans (with big buttons and buttonholes for tiny fingers), trousers (two straight pieces) and hats. I made two 'bobble' hats and two bonnets. My only disaster was in trying to knit socks, these ended up a most peculiar shape, so I reverted to booties. What cheered me at the end of it all (I was just getting over the 'flu at this time) was a nice 'thank you' card pushed through my door, made by the children (with help) and embellished with lots of coloured-pencil kisses.

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INSPIRATIONS

WOODLAND CALENDAR

NOVEMBER

In the November landscape, one of the few wild flowers to still show some welcome colour, is the **gorse**. Other flowers now display their seedheads, like the cow parsnip which is the centrepiece of this month's scene. Distant pines complete the landscape, being one of the few trees to remain green and so brighten the winter woodland.

Iris Bishop

YARNS AND COLOURS

For the background to the landscape I have used dark winter shades of black, brown, olive and teal. The seedheads and stalks of cow parsnip show up beautifully in cream and sand against the dark background, plus light green for the gorse and subtle shades of pale green, blue and grey for the sky. I have used wool for most of the colours, but cream cotton (or other smooth yarn) is most effective for the seedheads etc, making them really stand out from the

fabric. I have created some gorse 'flowers' by tinting a few stitches with yellow fabric paint, as illustrated. The repeating landscape border pattern is knitted with 'teal' as the main colour throughout, and shades of green, blue and cream for the sky.

LANDSCAPE DESIGN

Whether you are using two colours only or a variety of colours, knit with the pale colours in feeder 1 and the dark colours in feeder 2. If you want to experiment with

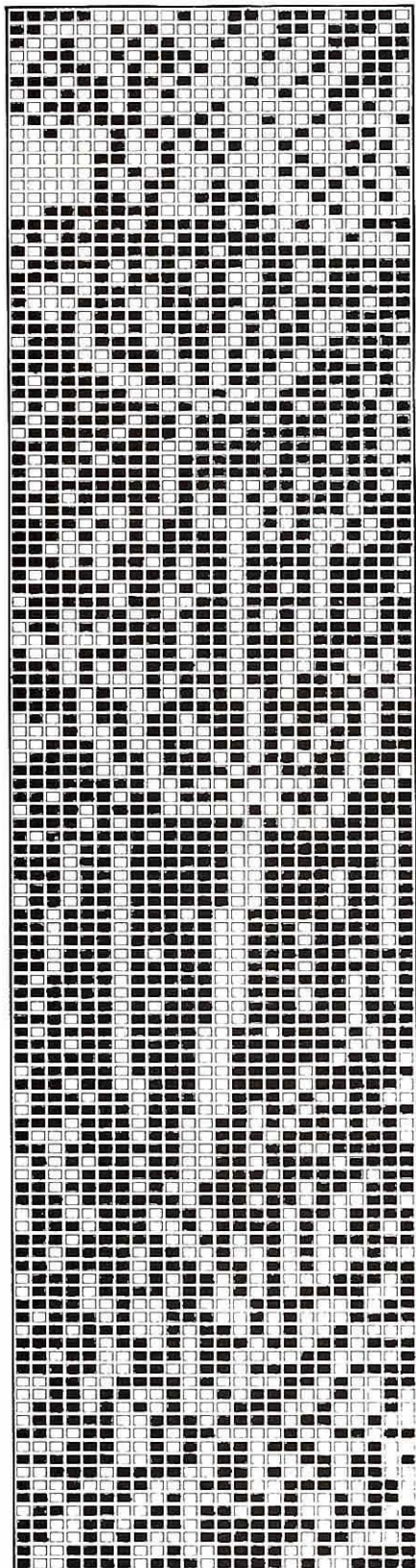


colours as illustrated, use the following as a guide. Knit the welts and so on in black, then starting at row 1 of the card:

Rows 1-22 = light green in feeder 1, black in feeder 2.
 Rows 23-26 = light green in feeder 1, brown in feeder 2.

Rows 27-46 = sand in feeder 1, brown in feeder 2.
 Rows 47-54 = cream in feeder 1, brown in feeder 2.
 Rows 55-84 = cream in feeder 1, olive in feeder 2.
 Rows 85-100 = sand in feeder 1, olive in feeder 2.

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ELECTRONIC CHART

Chart shows right side of work. Reverse if required by your machine.



LANDSCAPE DESIGN

LANDSCAPE BORDER PATTERN



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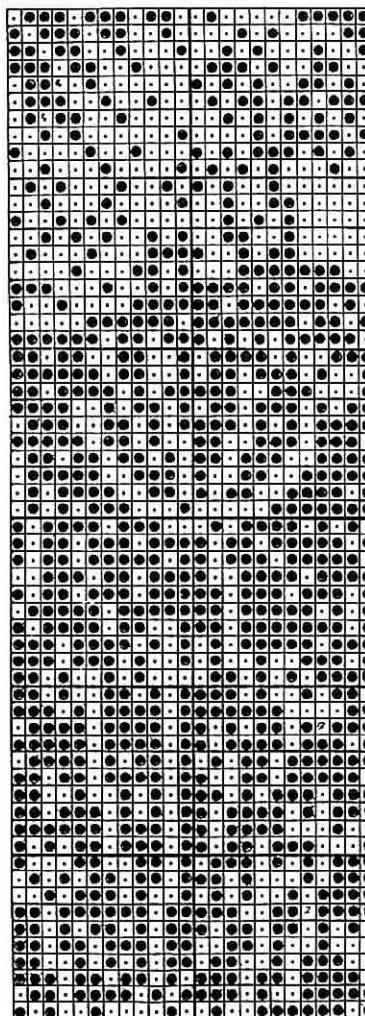
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of card B so that design is
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Rows 101-108 = pale green in
feeder 1, teal in feeder 2.

Rows 109-114 = pale blue in
feeder 1, teal in feeder 2.

Rows 115-118 = pale grey in
feeder 1, teal in feeder 2.

Rows 119-120 = pale grey in
feeder 1, black in feeder 2.

Continue plain knitting in
black, or in stripes, as illustrat-
ed. Paint a few areas of 'gorse'
pattern with yellow fabric
paint, to give the effect of
flowers.

LANDSCAPE BORDER PATTERN

Use teal (or other dark colour)
as the main colour.

* Knit 10 rows plain in main
colour.

Using last 20 rows of pattern
card only (rows 101-120 inclu-
sive) knit in Fair Isle as follows:
Use main colour in feeder 2
throughout and the following
colours in feeder 1:

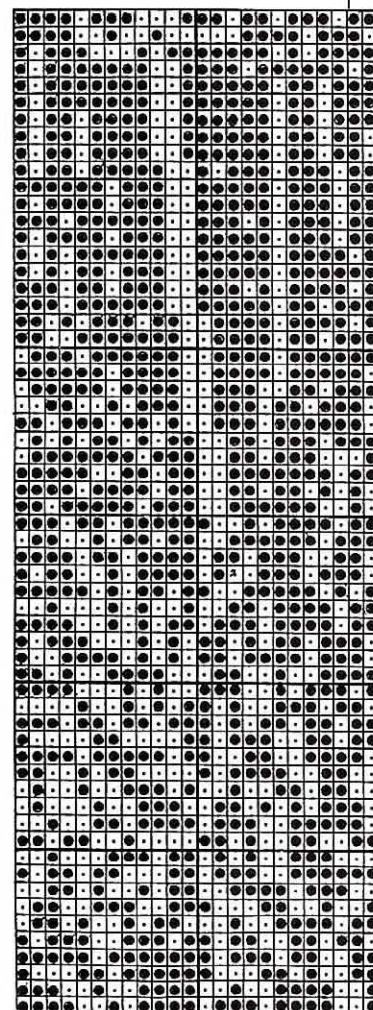
4 rows of light green.

4 rows of light blue.

6 rows of blue/cream mixture.

6 rows of cream.

Repeat from * reversing the
direction of the motif (punch-
cards turn card over to 'blank'
side) on each repeat.



SILVER SCENE

QUERIES ON THE PE1

This month I'm taking my inspiration from two letters to 'MKM' which were printed in the July issue. Both were about the 580 electronic and the Design Controller (PE1).

Liz Norton

Mrs Ethel Kennedy wrote an amusing letter which started by saying that she is a gran who thought she was too old to get to grips with computerised equipment – I paraphrase, but I believe that is essentially what she wrote.

Well, I am a potential gran, with two married daughters, but no grandchildren yet and I always feel rather indignant if it is suggested that I'm too old to learn anything I want to, so I was relieved to find at the end of Ethel's letter that she had learned to use her equipment.

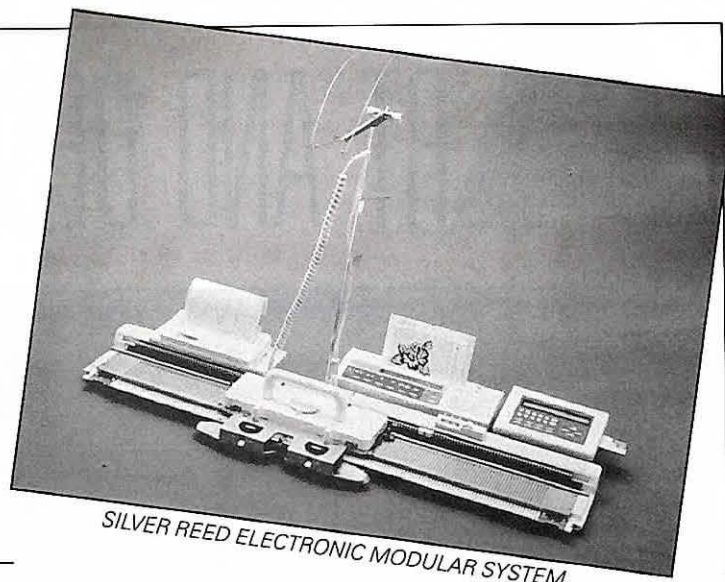
However, she had had problems deleting a pattern from her memory card and probably there are other knitters 'out there' in the same situation. So this month I'm writing about some aspects of the memory card.

Basically, the memory card allows you to save a pattern from the Design Controller and later reload it into the Design Controller ready to knit with. This means that you don't have to 'clutter up' your mylar sheets with lots of pat-

terns you want to keep. Any designs which you've drawn on to a mylar sheet can be saved on a memory card via the Design Controller, then the pattern can be erased from the mylar sheet, which can be re-used as required. Moreover, a single memory card can store many mylar sheets' worth of patterns, up to 250 (patterns).

The programmes for using the memory card are very simple. They are (the numbers are mine):

1. To format the memory card. You have to do this with a new card in order to prepare it to save patterns. If you format a card that has patterns on it already, formatting will erase all the patterns on the card.
2. To store a pattern on the memory card.
3. To ask how many patterns there are on the memory card.
4. To recall a pattern from the card – that is, to load a pattern from the memory card into the Design Controller ready to knit.
5. To erase the last pattern on



SILVER REED ELECTRONIC MODULAR SYSTEM

the memory card.

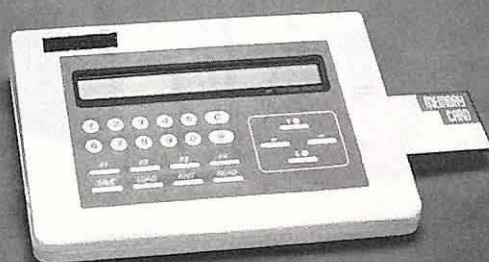
Ethel had saved 73 patterns on her memory card. She had read the patterns from the mylar sheet into the Design controller one at a time, saving each pattern on the memory card before reading the next pattern in. When she'd finished, she realised that she had read in pattern number 53 incorrectly and decided to erase it and then read it in again, correctly. Unfortunately, what Ethel did not realise was

that, whereas you can recall and load any pattern from the memory card for knitting with (after all it wouldn't be much use if you couldn't (!), you cannot erase any pattern, only the last one saved. In her efforts to erase the last pattern, Ethel accidentally erased the whole lot. After all that hard work! I'm sure there are many knitters who feel for you Ethel.

Reading Ethel's letter made me turn back to my manual

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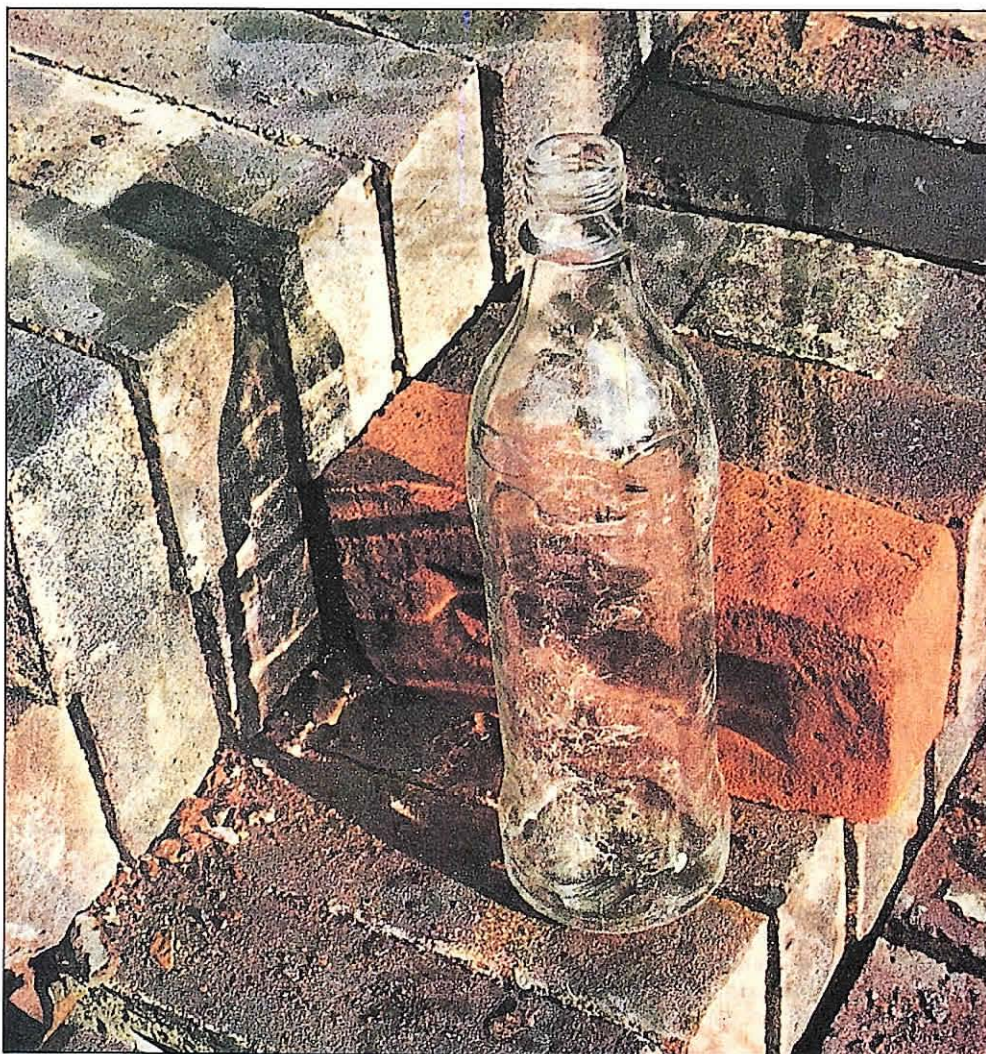
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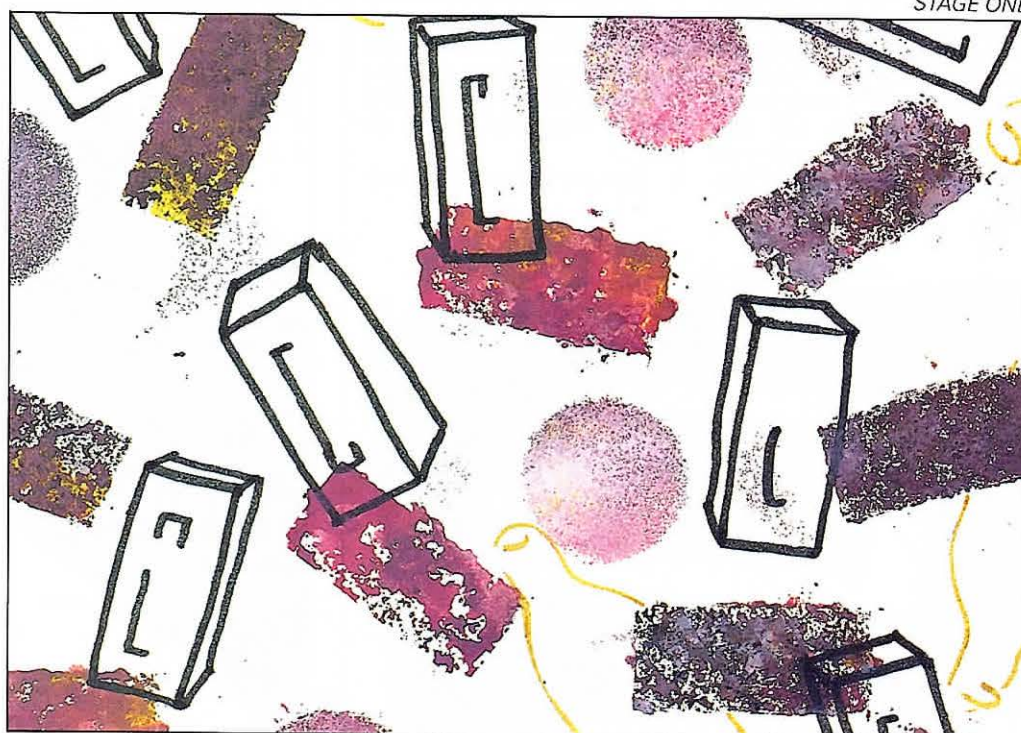


BOTTLE AND STEPS

This picture, which has long been a favourite of mine, was featured last month when I used the wonderful colours in it as the basis of a mammoth 'wool winding' exercise. This time it is the shapes in it which I have used for a punchcard pattern and here's how the design evolved.

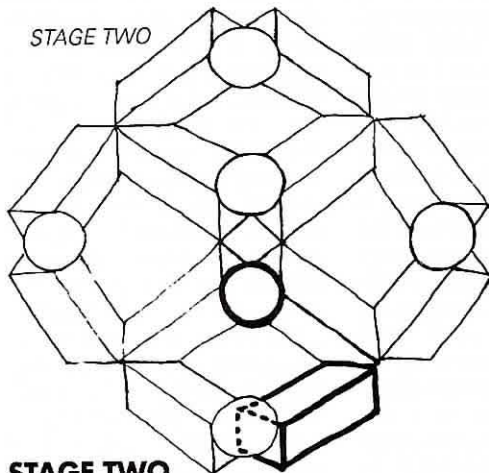
STAGE ONE

A simple line drawing with 'sponged' bricks. I used an oblong shape cut out of thin card to make a stencil for the sponged bricks – a very easy task. Then I just had fun with the shapes. This is not an essential part of designing but I like to have a good feel for the shapes I am going to use. The result was this picture of line-drawn bricks showing two sides, flat bricks sponged in colour, a few line drawings of the bottle, shown side view and quite difficult to spot as they are in yellow and finally, sponged circles to represent the bottom of the bottle.



STAGE ONE

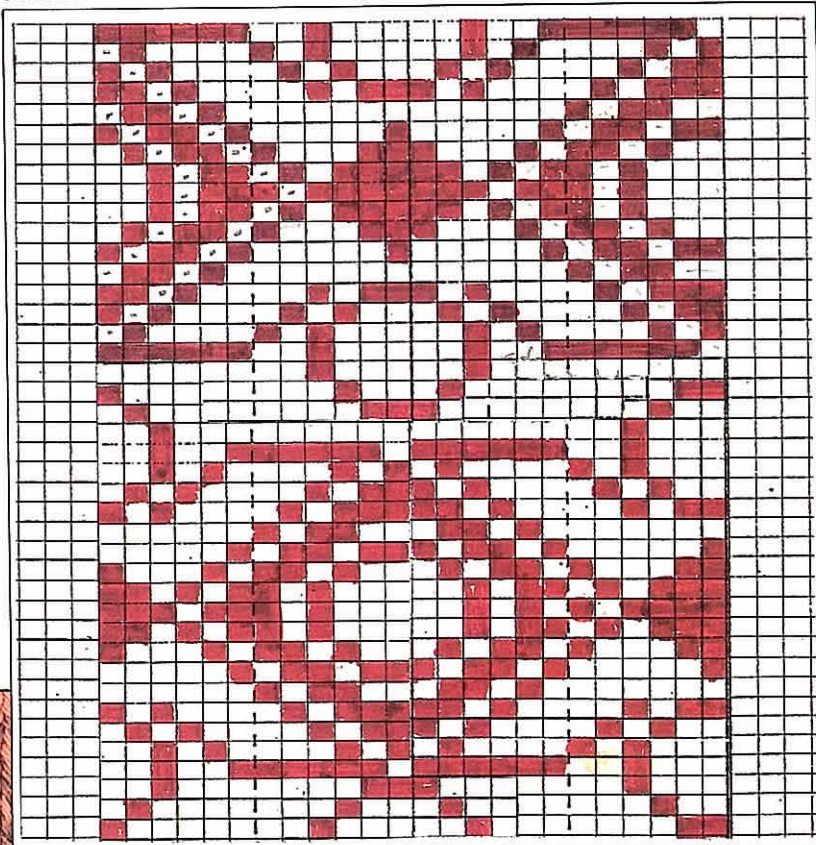
STAGE TWO



STAGE TWO

This is a rough drawing of the shapes I have been playing with, but here I am beginning to sort out a design. I have outlined one brick and one bottle bottom.

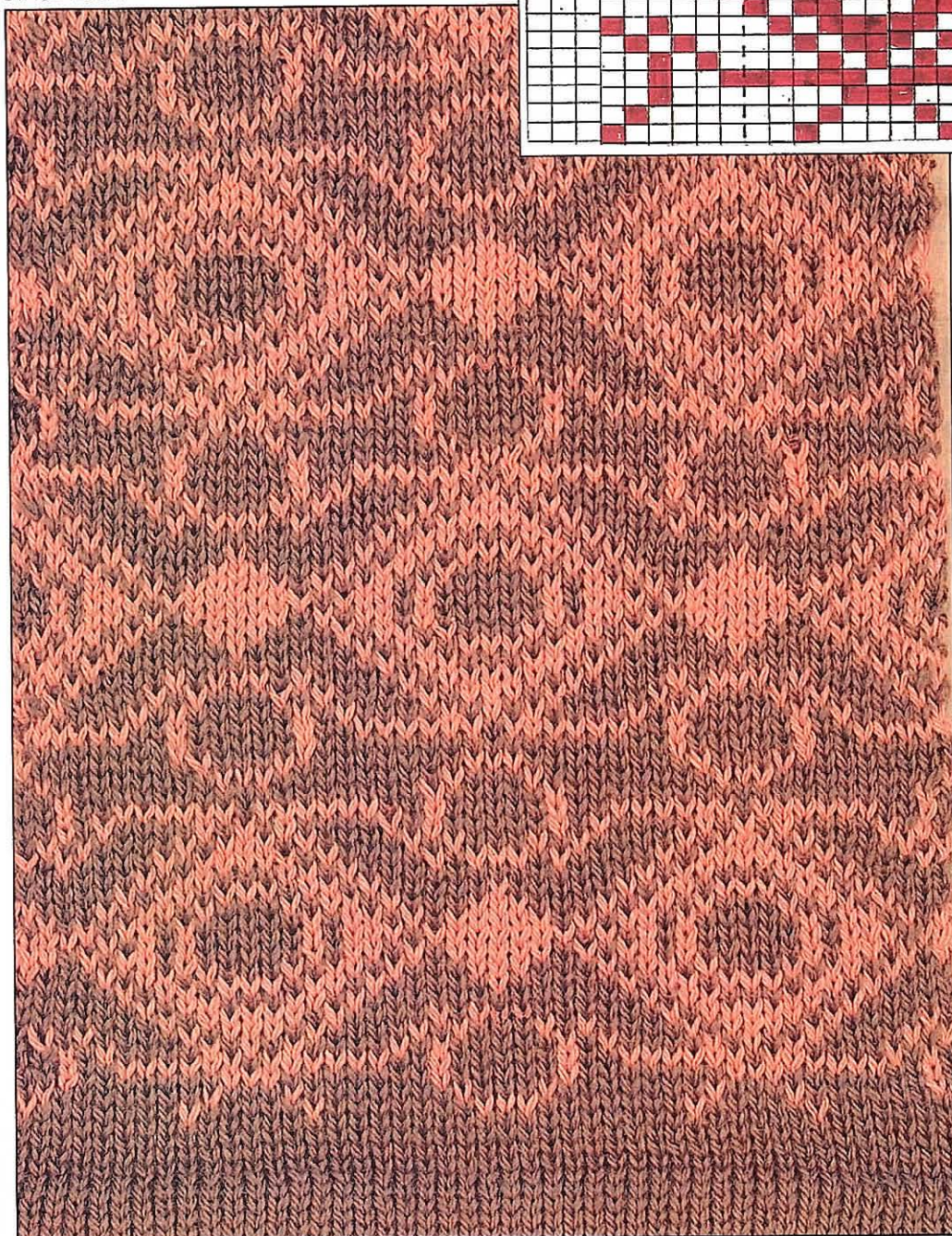
STAGE THREE



STAGE THREE

Here I have transferred the design on to stitch-related paper. Half close your eyes to see the design. At this stage, always pin your design up on the wall and step away from it to see if it works or whether you need to make any alterations. Start off using a pencil and then colour the design in when you are happy with the shape of it.

STAGE FOUR



STAGE FOUR

The knitted design.

Next issue . . . some soft sculpture from the same picture.

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and check the programmes for the memory card. Since Ethel had erased all her patterns, I deduced that she must have used the formatting programme by mistake at some point. The programme for formatting starts with keying in SAVE F1; the programme for erasing the last pattern starts SAVE F2. Not much difference. Which brings me to my most important point. Use your manual. Don't try to remember all the different programmes. Unless you are using all the programmes every day, it's impossible to remember the details of the lesser-used programmes and, with only eight keys, it is easy to press the wrong combination. Actually the programmes do try to stop us erasing patterns from the memory card by mistake. The format programme asks FORMAT? The erase programme, ERASE? The question mark means, are you sure? Press = to say yes, or C to abandon the programme.

Ethel thought it might be because she'd used the 'C' key incorrectly. However, the 'C' key clears or cancels your last entry or, depending on the programme you're using, abandons the programme and takes you back to 'OK', ready to start again. If you are knitting with the Design Controller and want to read in a new pattern, pressing 'C' brings up 'OK' ready to read in the new pattern. But 'C' doesn't cancel or clear any pattern in the Design Controller or memory card. Even when pressing 'C' to bring up 'OK' ready to read in a new pattern, the original pattern is still in the Design Controller until the new one has been read in. So don't be afraid of the big 'C', as Ethel called it.

I've chosen to write about Ethel's letter because she describes just the sort of difficulties many knitters go through so I hope she is pleased at having her problem dealt with so fully, just as I'm only too glad to have been given an idea or query to write about. So please, more letters to me, c/o 'MKM' if you have a topic or question you'd like me to write about or answer.

Next I want to move on to a letter from Pat Morris which was printed in the same issue. Pat also has a 580 and PE1. Pat had been knitting for Christmas and part way through the garment she had left her machine to attend to all those other jobs that need

doing at that time. However, when she returned to her machine a few days later, it wouldn't function properly, even though the pattern and everything appeared correct. To get going again, Pat had re-read the pattern into the PE1 and she went on to say that during the interval between knitting the first pieces and returning to the machine there'd been a thunderstorm, wondering if this could have affected the electricity supply and therefore the machine.

Pat doesn't say, but it sounds as if she had left the machine turned on all the time she was away from it. This isn't necessary. The PE1 will remember the pattern and the row it is at, even when turned off. When you return to the machine, all you need to do is turn on and the PE1 will display 'OK'. Key in KNIT, = and the pattern will be displayed at the same row as it was when you turned the machine off. But do remember that the positions of the point cams and N1 cam are not memorised so, with the inspection light on, do two free passes to re-memorise the cam positions before starting to knit.

As far as thunderstorms and electronic machines are concerned, I usually turn any machines off and unplug them if there are thunderstorms close by. I have lived in the country for years, where the power supply is all overhead. During a violent thunderstorm a few years ago some of my electronic equipment (telephone - not knitting) blew its fuse. Now I tend to run around turning off and unplugging electronic equipment when a thunderstorm starts. With the thunder and lightning and the dog careering around and barking as well, I can't concentrate on knitting anyway! I take an extra coffee break.

Finally, Pat said that the only people who she knew who knew anything about the 580 and PE1 were BSK, who sold her her machine. Well, Pat, I hope I've shown that I too know about this machine. I have written other Silver Scene articles on programming previously, so please do carry on reading Silver Scene! Ann Kite also knows about this machine of course, in fact she has created two Open Learning Video Courses specifically for programming the Silver and Knitmaster electronics.

PS: Don't forget to write to me with your queries and problems.

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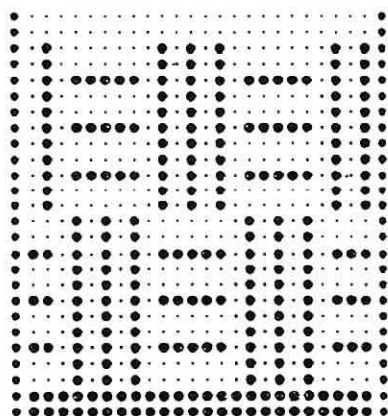
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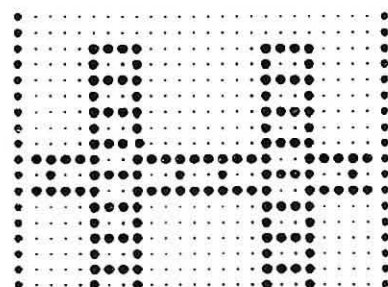
Angela Gordon designs for the Garter Carriage

Last in our series of three patterns for the Brother garter carriage, is this suit which mixes textures and adds another - the twisted plaits which join the seams of the top.

The patterns are from Angela Gordon's disk 'Garter Carriage Collection Two'. Users of the Brother Disk Drive will need the 'Supplement Two' disk as well for this suit but, for DesignaKnit users, the whole collection is on one disk. Disks cost £5.95 each but for MKM Brother knitters only, Angela offers the two disks at a special price of £10.50. Send a cheque to: Angela Gordon, 29 St. Helens Road, Sandford, Wareham, Dorset BH20 7AX or telephone 0920-551073 for Visa orders.



PUNCHCARD CHART 1



PUNCHCARD CHART 2

TEXTURE ON TEXTURE

5

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge or electronic machines with a garter carriage. We used an electronic machine.

MATERIALS

Forsell Sheepbreeds Jacob. (Yarn Guide No. 11.)
2 [3, 3] x 500g cones in Grey (MY).
Elastic to fit waist.

GARMENT WEIGHT

Finished garment in second size weighs: Top: 540g,
Skirt: 475g.

The fibre content of this yarn is 100% Pure Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

TOP

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.

Actual size 99 [109, 119] cm, 39 [43, 47] in.

Length to shoulder without plait 74 cm, 29½ in.

Sleeve seam 42 cm, 16½ in.

SKIRT

To fit hips 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 91 [100.5, 110] cm, 36 [39½, 43½] in.

Length to waistband 80 cm, 31½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

39 stitches and 50 rows to 10 cm, 4 in measured over garter stitch pattern 1 (tension dial approximately 7).

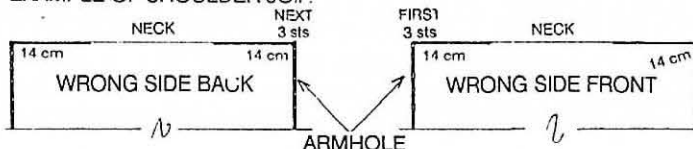
50 stitches and 48 rows to 10 cm, 4 in measured over garter stitch pattern 2 on MT-1 (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 50.

EXAMPLE OF SHOULDER JOINT



TOP

BACK AND FRONT ALIKE

Using MY, cast on 168 [180, 192] sts at centre by hand. * Insert card 1 and lock on first row (Disk 2916). Program patt. Set RC at 000. Release card and cont in garter st patt *. Using MT, K 370 rows. Cast off loosely.

SIDE PANELS (Knit 2)

Using MY, cast on 10 [18, 26] sts at centre by hand. Work as for back and front from * to *. Using MT, shape sides by inc 1 st at each end of every 56th row until there are 18 [26, 34] sts. K 26 [22, 22] rows. RC shows 250 [246, 246]. Cast off.

SLEEVES

Using MY, cast on 86 [92, 98] sts at centre by hand. Work as for back and front from * to *. Using MT, shape sides by inc 1 st at each end of every 4th row until there are 168 [184, 160] sts, then on every foll 5th row until there are 188 [196, 196] sts. K 12 [16, 22] rows. RC shows 226 [230, 236]. Cast off.

WASHING AND PRESSING

Wash. With wrong side facing, pin out all pieces to measurements given. Steam carefully.

MAKING UP

Twisted Plait - The shoulders and side panels are joined on the machine with a twisted plait effect. This is worked by holding both pieces to be joined side by side with wrong side facing you and edges to be joined at the top. Push 3 Ns to WP. Using a three-pronged transfer tool, pick up 3 sts from edge of first piece and place on to Ns. Using MT and MY, K 6 rows. Pick up 3 sts from edge of second piece and place on to same Ns. K 6 rows. Cont picking up 3 sts and knitting 6 rows from each side in turn until you have worked the length required. To finish, pick up 3 sts from the last edge. K 1 row. Cast off.

Join shoulders for 14 cm, 5½ in using twisted plait effect. Sew sleeves into position, matching centre to shoulder. Join side panels to back and front using twisted plait effect. Mattress st sleeve seam, sewing top of sleeve edges to side panels.

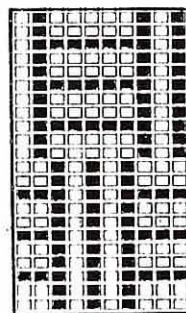


KNITTING NOTES

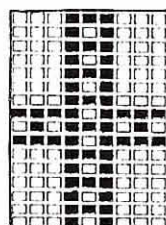
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Alternatively, on electronic machines, read stitch pattern 2916 for top and 2921 for skirt from Garter Carriage Collection Two P pattern Disks.

We used a Brother card for this pattern and reproduce it courtesy of Jones + Brother. For further information about Brother cards and machines, please write to Jones + Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

Please note that the punchcard design is not identical to the electronic version, but will produce a very similar effect. The photographed suit is the electronic version.



ELECTRONIC CHART 1



ELECTRONIC CHART 2

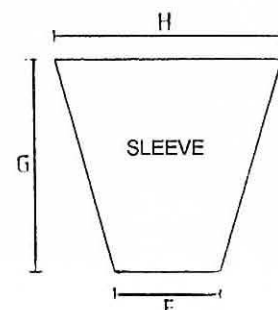
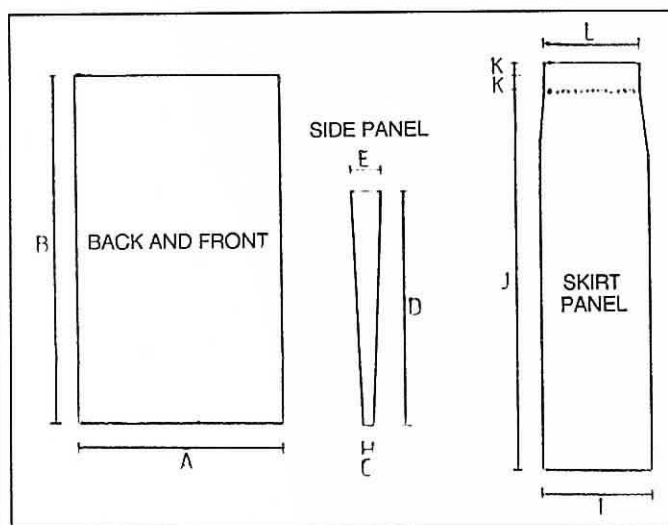
SKIRT

PANELS (Knit 4)

Using MY, cast on 116 [128, 140] sts at centre by hand. Insert card 2 and lock on first row (Disk 2921). Program patt. Set RC at 000. Release card and cont in garter st patt. Using MT-1, K 288 rows. Shape sides by dec 1 st at each end of next and every foll 20th row until 104 [116, 128] sts rem. K 19 rows. RC shows 408. Cast off loosely.

MAKING UP

Matress st seams. Turn in 2.5 cm, 1 in at waist edge and catch down on inside, leaving an opening for elastic. Insert elastic and join ends. Close opening.



- A = 43 [46, 49] cm
- B = 74 cm
- C = 2.5 [4.5, 6.5] cm
- D = 50 [49, 49] cm
- E = 4.5 [6.5, 8.5] cm
- F = 22 [23.5, 25] cm
- G = 45 [46, 47] cm
- H = 48 [50, 50] cm
- I = 23 [25.5, 28] cm
- J = 80 cm
- K = 2.5 cm
- L = 20.5 [23, 25.5] cm

Angela Gordon Products

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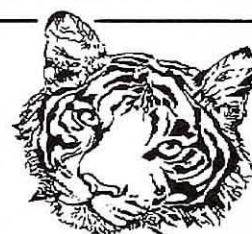
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DO IT YOURSELF Part 1 – Designing for Fair Isle and jacquard

Many knitters think that designing is not for them – because they can't draw, or don't understand how garments are constructed. In this short series, Diane will show you that every knitter can produce simple designs for garments and for knitted fabrics.

Diane Bennett

Have you ever wanted to design a motif or Fair Isle pattern? It is not difficult and can be very satisfying. Design an orchid motif for a keen gardener with a greenhouse full of the flowers, or an all-over pattern based on badminton for a keen club player. Use the designs to knit garments with the really personal touch.

WHAT EQUIPMENT IS NEEDED?

The basics needed for designing stitch patterns can be both simple and inexpensive. Although it is wonderful to have the extra facilities provided by computer programmes such as DesignaKnit, all that is really required is:

1. A pencil – ideally, use a soft B or 2B pencil for drawing, because it is easier to erase to correct mistakes or make alternations to the design.
2. An eraser – any type will do, but the best is a putty rubber, which is available from art stationers.
3. Paper – in order to design for both punchcard and electronic machines, the design must be drawn on to a grid. For standard punchcard machines, this must be 24 stitches wide, while for electronic machines it can be up to 200 stitches wide.

A pre-proportioned graph paper is usually used for

designing Fair Isle patterns for Japanese machines. This is because a knitted stitch is not square, but a flattened rectangle. If squared graph paper is used, the completed Fair Isle design will not appear in the same proportions in the knitting as in the original design.

Suitable pre-proportioned graph paper is provided with packs of punchcards or with packets of mylar sheets, while a pad of paper is included with machines with a direct pattern entry system. Tracing paper, printed with a suitable graph, is also available from some dealers (or Metropolitan Sewing Machines, The Pinfold, Poole, Nantwich, Cheshire CW5 6AL by mail order). This is extremely useful for those who cannot draw, because the tracing paper can simply be laid over a suitable original and the outline and other detail traced to form the design.

Although pre-proportioned graph paper is suitable for all-over Fair Isle patterns and motifs, squared graph paper may still be more suitable for some stitch patterns, for example, some types of double jacquard.

DESIGN SOURCES

There are very few people who can start with a blank

sheet of paper and produce a design. Look at the work of great artists – they have needed inspiration, whether this is a landscape, a person or an animal. Designing for knitwear is exactly the same – we need to look for an idea on which to base a design.

Wherever possible, try to draw from 'the real thing', for example, leaves and flowers in the garden. However, we also have a great wealth of design ideas available to us in books. A visit to your local library will usually provide a suitable photograph or drawing of any chosen subject. For simple, clear drawings, try children's books; books from the large size section are also often useful.

Traditional designs are a wonderful source of ideas. Look out for the Dover books, which include books of design ideas for artists and craft enthusiasts as well as books of embroidery.

If the chosen source has too much detail, which is common with photographs, start by laying a piece of tracing paper over it and tracing just the outline. This makes it possible to separate the outline and essential lines of the design

from the other details which are not required.

The selected source may not be the right size for the motif or stitch pattern, especially when designing within the limits of 24 stitches for a punchcard. However, a simple geometric shape, such as the Islamic tile pattern which I have used as my example for this article, can easily be enlarged or reduced to the correct size. The size of more complex designs can be changed using a photocopier – this service is available at many shops and photocopy bureaux.

DRAWING THE DESIGN

After selecting the source and making any alterations which are necessary, the next step is to translate it for knitting. The source which I have chosen is an Islamic tile outline based on tiles in the Victoria and Albert museum. The simple outline which I drew is shown in Figure 1. Alternatively, one of the books in the Dover design library series is 'Islamic Patterns', which contains a wealth of interesting shapes suitable for all-over Fair Isle designs.

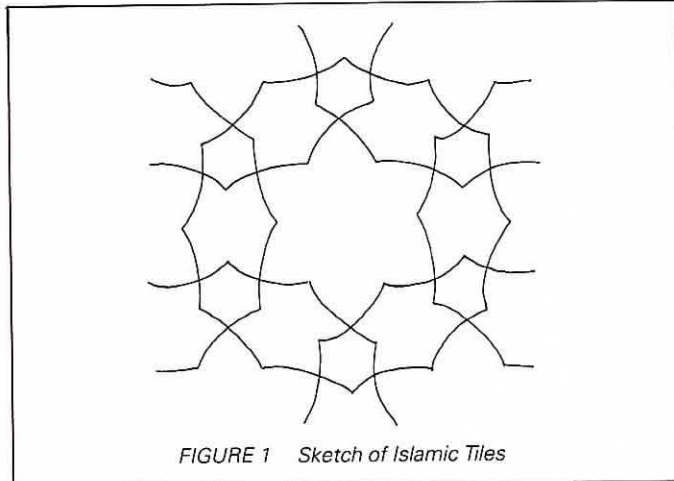


FIGURE 1 Sketch of Islamic Tiles

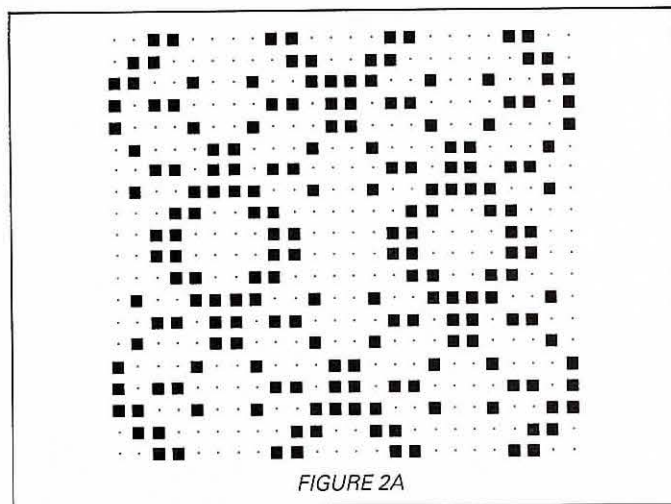


FIGURE 2A



BACK

Arrange over 148 [160, 176, 200] Ns for full needle rib. Knit selvedge. Using MT-3/MT-3, K 8 rows. Reset to RC 000. Knit on MT/MT as per diagram to RC 272 [285, 310, 346]. Arrange on main bed for 1x1 rib by transferring every alt st to the ribber. From RC 288 [300, 328, 366], shape shoulders on both side of knitting: Dec 5 [3, 7, 6] sts and knit 2 rows, dec 3 [4, 4, 5] sts and knit 2 rows six times. At RC 302 [314, 342, 380], transfer remaining sts to main bed. Cast off loosely.

RIGHT FRONT

Arrange over 81 [87, 95, 107] Ns for full needle rib. Knit selvedge. Using MT-3/MT-3, K 8 rows. Reset to RC 000. Cont in MT/MT as per diagram whilst incorporating 4 buttonholes over Ns 4, 5, 6, 7 and 8 at left side of knitting at RC 14, at RC 78 [81, 85, 88], at RC 142 [148, 156, 162] and at RC 206 [215, 227, 236] whilst knitting the inside of the pocket: At RC 14, count 13 [13, 16, 19] sts from right side of knitting and transfer the next 50 sts from the ribber to main bed and put the empty Ns into NWP. Knit to RC 94. Pick up the loops of the 50 sts on main bed and transfer them on to the empty Ns on the ribber. Cont in full needle rib as per diagram. At RC 272 [284, 310, 346], count 8 Ns from left side of knitting and arrange over the remaining Ns for 1x1 rib on main bed by transferring the sts to the ribber.

YARN

Nina Miklin Bellini.
1 x 450 [450, 500, 500]g cone in Col 34.

GARMENT WEIGHT

In medium size, finished garment weighs 420g.

The fibre content of Bellini is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair and 7% PAM. For further information about this yarn, please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

SIZES

Small [medium, large, extra large].
8-10 [12, 14-16, 18-20].

MACHINES

Standard gauge machines with a ribber.

MAIN TENSION

Full needle rib approximate tension 4/4 on Brother 910.
10 cm square = 28 stitches and 46 rows.

KNITTING NOTES

If following the instructions in Nina A. Miklin's 'Knit To Finish' Book 1:-

BACK: Put the stitches that need to be dec for the shoulder shaping on hold on both beds. At RC 302 [314, 342, 380], transfer all sts to main bed and follow the instructions in Part Two, Chapter 5; the loose row should be knitted by hand.

FRONT: At RC 307 [319, 347, 385], transfer the 24 [27, 31, 36] shoulder sts to main bed and follow the instructions in Part Four, Chapters 4 and 5. Knit the loose row by hand, if necessary with a separate length of yarn.

SLEEVES AND POCKETS: At the top of the sleeve and pocket, transfer the sts to main bed and follow the instructions in Part Four, Chapters 4 and 5; the loose row should be knitted by hand.

At RC 307 [319, 347, 385], transfer and cast off 24 [27, 31, 36] sts from right side of knitting. Cont knitting over the remaining 8 sts in full needle rib to RC 349 [363, 389, 427].

LEFT FRONT

Knit as for right front but reverse shaping and omit buttonholes.

SLEEVES

Arrange over 78 [78, 80, 84] Ns for full needle rib. Knit selvedge. Arrange for 1x1 rib on main bed by transferring the sts from main bed to ribber. Using MT-3/MT-3, knit 6 rows. Set RC at 000. Knit as per diagram whilst arranging at RC 35 for full needle rib on main bed by picking up the loops of the ribber sts and place them on to the empty main bed Ns.

POCKETS (Knit 2)

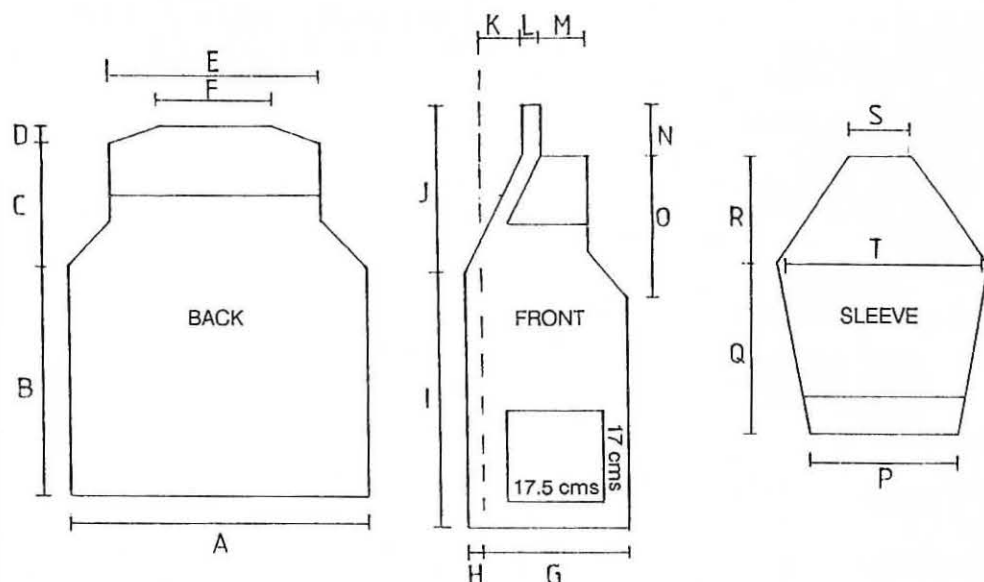
Arrange over 52 Ns for full needle rib. Knit selvedge. Arrange for 1x1 rib on main bed by transferring the sts from main bed to ribber. Using MT-3/MT-3, knit 6 rows. Using MT/MT, knit 8 rows. Transfer sts and cast off.

MAKING UP

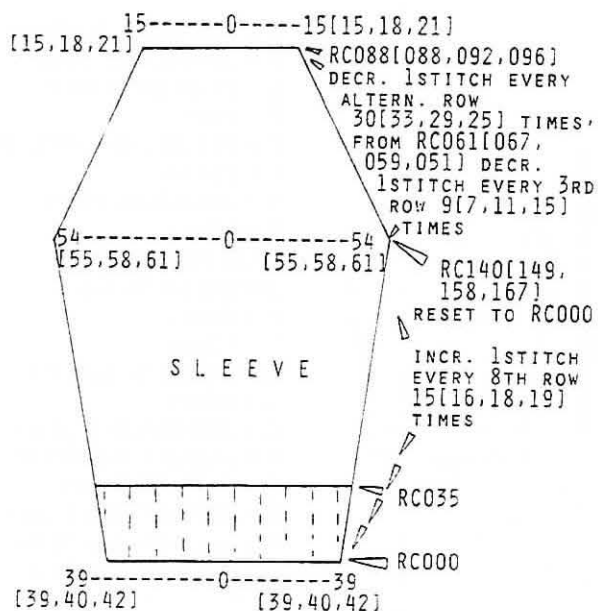
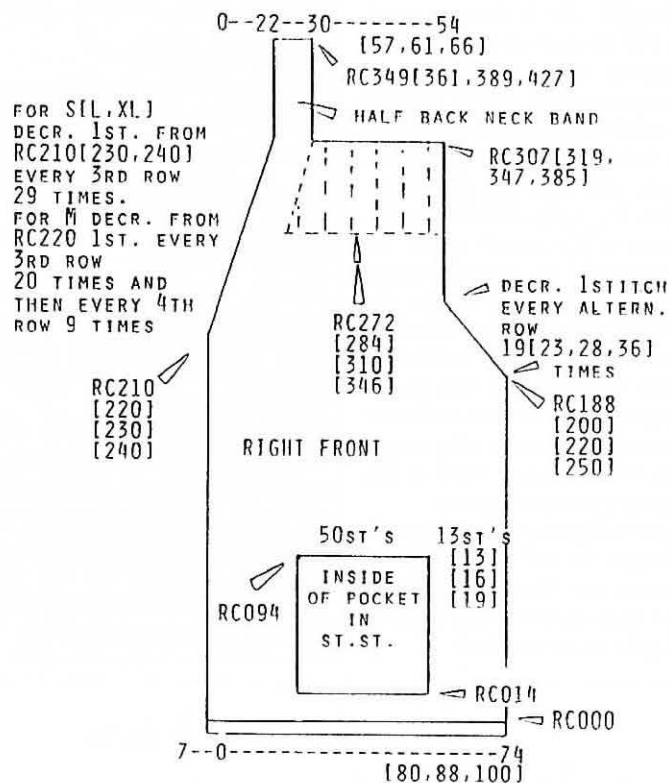
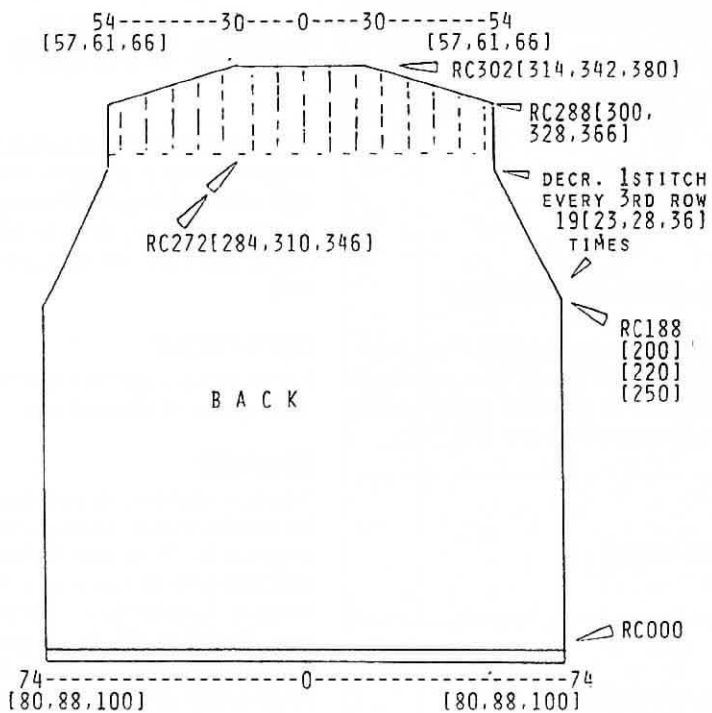
Steam iron all parts. Join back neckband and shoulders, sew back neckband to back neckline. Put in sleeves. Sew pockets to fronts. Sew underarm and side seams. Finish buttonholes.

CARE INSTRUCTIONS

Lukewarm hand wash.



A =	53.5 (57.5, 63.5, 72) cm
B =	41.5 (44, 48.5, 55) cm
C =	22 (22, 24, 25.5) cm
D =	3 cm
E =	38.5 (41.5, 43.5, 47.5) cm
F =	21.5 cm
G =	26 (28.5, 31, 35) cm
H =	2.5 cm
I =	46 (48, 50.5, 53) cm
J =	30.5 (31, 35, 41) cm
K =	7.5 cm
L =	2.5 cm
M =	8.5 (9.5, 11, 12.5) cm
N =	8.5 cm
O =	25.5 (25.5, 27.5, 29) cm
P =	27.5 (27.5, 28.5, 30) cm
Q =	31 (33, 35, 37) cm
R =	19.5 (19.5, 20.5, 21.5) cm
S =	10.5 (10.5, 12.5, 15) cm
T =	38.5 (39.5, 42, 44) cm



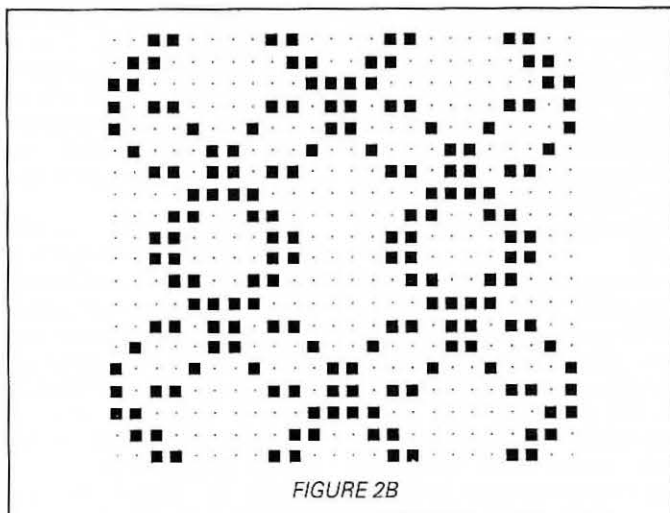


FIGURE 2B

Owners of electronic machines should decide what size is suitable before starting to draw the design. For punchcard machines, it must be a multiple of 24 stitches. If the design is to be knitted in Fair Isle, it may be necessary to adjust the size because of the floats which will be formed, but for jacquard longer floats are not usually a problem.

If using pre-proportioned graph tracing paper, lay this over the outline. For other types of paper, copy the outline on to the paper, or lay the design on top of the paper and trace the outline, pressing quite hard. This should produce an outline which can then be drawn in pencil.

Next, work round the outline shape, marking stitches lightly to follow the lines. For the Islamic design, to avoid long floats, I chose to use a 12-stitch repeat and it was only necessary to draw one repeat of the pattern. When checking the floats, I found two long floats across the open diamond shape at the centre of the design and so added extra stitches to reduce the length of these in one of the final designs.

Before knitting the design, put it upright against the back of a chair or on a kitchen surface and stand well back from it. Look at it critically, then make any alterations which are necessary. It is often better to take some time over this – don't be in too much of a hurry to complete the design. Leave it for a couple of days and you may find that you can see more clearly how the design should be altered for a better effect.

The next, essential, step is to knit a sample. Press this to flatten it (even if knitted using acrylic yarn, this makes the design easier to see), then

again view from a distance. At this stage there are frequently a few stitches which need to be altered before using the design for knitting a garment.

Figures 2a and 2b show two completed all-over Fair Isle patterns, for punchcard or electronic machines, based on the Islamic tile. The design in Figure 2a has no floats longer than five stitches, making it suitable for any garment. However, I prefer the design in Figure 2b, which has longer floats, because the open shape in the centre of the tile shows more clearly, although the longer floats limit the use of this design.

Either of these all-over patterns is simple and attractive, as shown, in Figure 3 – but how should they be used in a garment?

Think carefully before starting to knit because there may be different ways of using the design. To add interest, why not make a border as well as the all-over pattern. The solid diamond shape could be taken from the all-over pattern and used as a border. This could be knitted as the hem, followed by the all-over pattern on the main part of the garment. If preferred, the border could be placed after the welt, perhaps combined with a stripe.

When designing motifs, a small portion of this can often be selected for use as a border. If that is not possible, consider using stripes of the motif colour(s) in the welt to give a garment design which looks 'complete'.

DESIGNING FOR JACQUARD

The all-over Fair Isle pattern and border design can also be used to knit two-colour jacquard. Owners of electronic machines can convert the

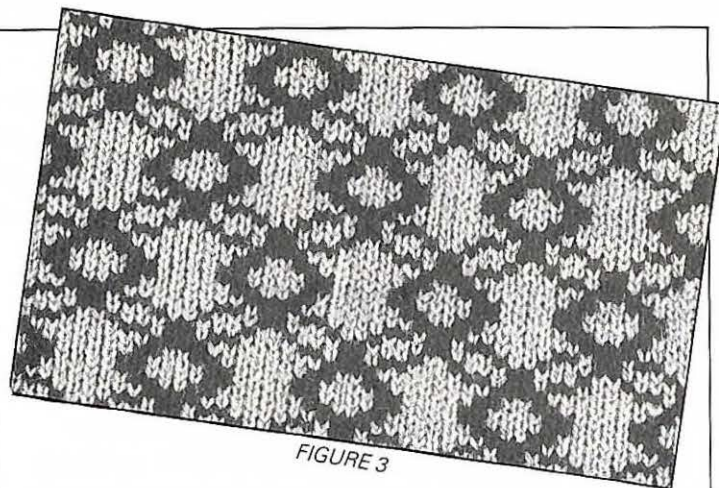


FIGURE 3

design, using Switch No.7 or the MC rib switch (965 and 965i). For punchcard machines, the design needs to be re-punched using positive and negative rows. If knitted in jacquard, using the 'lili' setting for alternate needle selection on the ribber, the shapes will be similar to those in the original Fair Isle design. Owners of the 830 ribber, which does not have this selection, may find that the design is elongated when knitted and that a more suitable design can be produced by using squared graph paper to draw it out.

Figure 4 shows a three-colour design which is also based on the Islamic tile design. The outline for this is larger than the one used for the Fair Isle pattern, being 24 stitches wide. This gives a bolder design, which can be knitted only because the fabric is jacquard and the long floats are therefore enclosed within the fabric.

When designing for three-colour knitting, experiment with different ways of using the colours within the design, using colour pencils to shade

in various areas of the design. After selecting the colour scheme and drawing the design, use the appropriate method of separation for three-colour knitting before drawing, punching or entering the pattern.

Jacquard fabrics are more complex to design because of the need for colour separation and more difficult to knit than Fair Isle. However, limitations are not imposed by float length as for Fair Isle.

What about other stitch patterns such as tuck, lace or garter stitch? In the next article in this series, I will be exploring design for different stitch patterns.

The Islamic three-colour design (Figure 4) is taken from Diane's booklet or disk of three-colour designs. The booklet (please state electronic or punchcard) contains six designs and notes and costs £3.95 and the disk (in Brother disk drive, DesignaKnit or Creation 6 format) contains ten designs and costs £4.75 from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

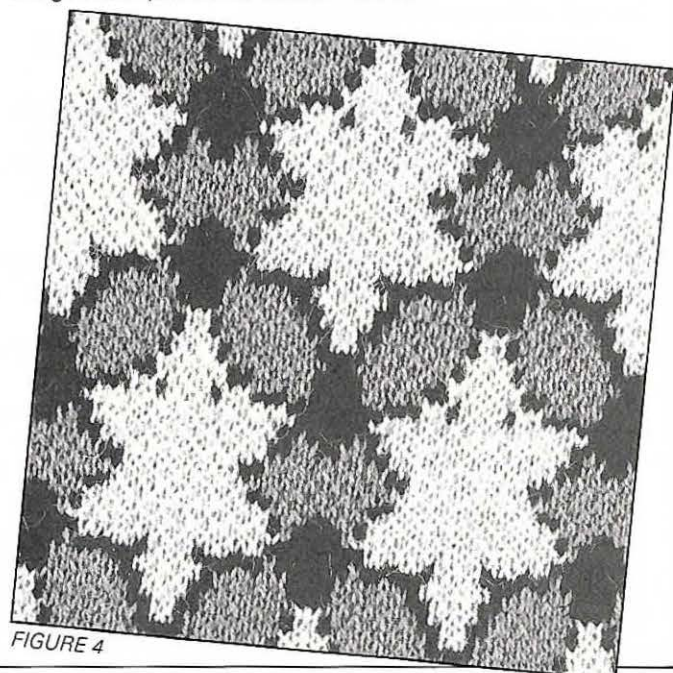


FIGURE 4

T E A C H - I N

LACE CARRIAGES - PART 2

Last month I wrote about knitting simple (plain or basic) lace. This month I'm writing about the structure of simple lace and some of the differences between the machines.

Ann Kite

Lace is knitted by transferring a stitch to an adjacent needle; this gives you an empty needle and an adjacent needle with two stitches on. The empty needle, when knitted, creates the lace hole. The needle holding two stitches

may be immediately adjacent to the lace hole, or several needles away. Simple lace can be defined as a lace pattern where the lace hole is next to the two stitches that are knitted together.

The lace carriages can be

divided into two groups. The Brother and the Toyota 901 lace carriages simply transfer the stitches – they don't knit. It's the main carriage that does the knitting. The Silver and Knitmaster lace carriages and the Toyota 950 main carriage both transfer the stitches and knit.

Before reading any more of this article, knit some samples of simple lace and watch how the stitches are transferred, whether they are transferred to the left or right and where the empty needle or lace hole is in relation to the two stitches knitted together (or about to be knitted together). I've repeated last month's tables of instructions for simple lace, including a list of the simple lace patterns from your basic pattern pack (Figure 1).

Actually, nothing very amazing happens when you knit simple lace. As I've already said, the lace hole and the two stitches knitted together are immediately adjacent to each

other; this is true for all the machines. However, I'm a great believer in looking at your machine to see what's happening and it will become more interesting when we move on to fashion lace next month.

One thing you won't be able to see, unless you have two different sorts of machine and lace carriage, is the difference in structure between the lace knitted using two carriages (the lace carriage and the main carriage) and that using a single carriage that both transfers stitches and knits.

Lace is directional, the direction of the transfer is part of the pattern and the fabric. Also, exactly when the row is knitted, in relation to the stitch transfer, is also part of the fabric formation.

Many simple lace patterns are symmetrical, consisting of left and right transfers on each row or on consecutive rows of the fabric. When knitting these simple lace patterns on

FIGURE 1

Instruction Tables for Knitting Simple Lace

BROTHER PUNCHCARD MACHINES AND TOYOTA 901

Use Brother punchcards No. 16, 19 and 20; Toyota punchcards No. 18 and 19.

1. Cast on 80 stitches using the cast-on comb and knit 30 rows of stocking stitch, finishing with the carriage at the right. Hang the claw weights on the cast-on comb.
2. Insert punchcard, lock on row 1 and position extension rails.
3. Set lace changer lever to N (Brother only). Push tuck/lace brushes (below the sinker plate) on the main carriage in (Toyota only).
4. Pass lace carriage across once from left to right.
5. Unlock the punchcard.
6. Pass lace carriage across bed following straight arrows. When curved arrow (C) is reached, knit two rows with main carriage before operating lace carriage.

SILVER AND KNITMASTER PUNCHCARD MACHINES

Use lace cards No: L1, L5, L8.

1. Cast on 80 stitches and knit 30 rows of stocking stitch, using the main carriage and finishing with carriage at right.
2. Change to lace carriage (but don't thread lace carriage yet). Add lace weights to knitting.
3. Position the edge pins.
4. Insert punchcard and lock on row 1.
5. Set side levers to 0 and cam lever to P. This is the setting for a free pass. Do two free passes to memorise the card.
6. Unlock the punchcard.
7. Set cam lever to 0 and side levers to ∇ and thread carriage.
8. Knit.

SILVER AND KNITMASTER ELECTRONIC MACHINES

Use lace patterns No: L1, L5, L6, L7, L8, L9, L10, L12.

1. As for Silver and Knitmaster punchcard machines.
2. As for Silver and Knitmaster punchcard machines.
3. Position point cams at needles No: 38 at left and right and N1 cam as preferred.
4. On Silver EC Pattern Controller and the Knitmaster 580, check that numbers 1 and 2 left-hand lights are on. On Knit-

master 550 and 560, number 1 left-hand light and number 2 right-hand light must both be on. All other pattern variation lights on both Silver and Knitmaster machines must be off.

5. With inspection light on, line up mylar sheet on first row of pattern.
6. Set cam lever to N for a free pass, then do two free passes to read magnetic cams.
7. Set cam lever to L and thread carriage.
8. Turn off inspection light.
9. Knit.

BROTHER ELECTRONIC MACHINES

Use Stitch World patterns No: 108 to 117; or 910 mylar sheet patterns No: 29, 31.

1. As for Brother punchcard machines.
2. Programme pattern, finishing by keying in CF. All pattern variation switches should be down.
3. Position extension rails.
4. Set lace change lever to N. On Brother 950 and 950i, change display to memo data by pushing yellow key.
5. Starting with lace carriage at left; pass lace carriage backwards and forwards until display, or lace window on mylar sheet, indicates rows to be knitted with main carriage, then knit with main carriage.

TOYOTA 950 MACHINE

Use punchcard No: 17.

1. Cast on 80 stitches using cast-on comb and knit 30 rows, finishing with carriage at the right. Add claw weights to edge of knitting.
2. Add lace attachments to main carriage. Insert punchcard and lock on row 1.
3. Set selection lever to empty. With card lever and lace lever on 0, do a free pass to left.
4. Set card lever to C and do a free pass to right, selecting needles for first row of pattern.
5. Unlock punchcard.
6. Set selection lever to PL and weaving brush levers to +.
7. Knit.

the Brother machines, the lace carriage does a row transferring stitches to the left and then a row transferring stitches to the right. The Toyota lace carriage transfers first to the right and then to the left, but the end result is the same - one set of transfers to the right and left.

Since the lace carriage doesn't knit, the knitting hasn't been knitted during the transfers. When the two sets of transfers have been done, then the main carriage knits. So both the left and right transfers have been done before any of the stitches are knitted.

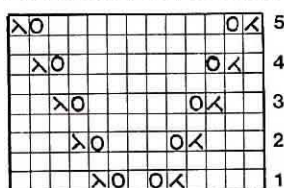
With the single carriage (Knitmaster, Silver and Toyota 950), when knitting simple lace the carriage transfers stitches to the left and knits on the first row and then transfers stitches to the right and knits on the second row. So the left and right stitch transfers are on different rows of the knitting.

The easiest way to illustrate this is to draw a lace pattern diagram (Figure 2A). The slope of the line indicates the direction the stitch is transferred towards. So $\swarrow$ indicates a stitch transferred from left to right. The diagram indicates the appearance of the knitting from the purl side. I've drawn out a very simple V-shaped pattern to be knitted as simple lace. Each line of the pattern diagram indicates a row of knitting and any transfers that occur on that row. With the Brother and Toyota 901 lace carriages, the stitch transfers to the left and right occur on the same row of the knitting and every other row of the knitting is plain. With the Silver, Knitmaster and Toyota 950, the left and right transfers occur on separate rows.

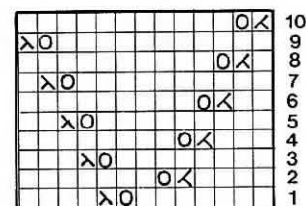
KEY

-  = Lace hole
- $\swarrow$ = Stitch transferred from left to right
- $\searrow$ = Stitch transferred from right to left

FIGURE 2A
LACE DESIGN DIAGRAMS



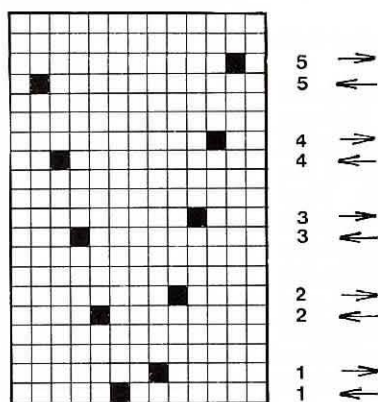
For Brother and Toyota 901 machines



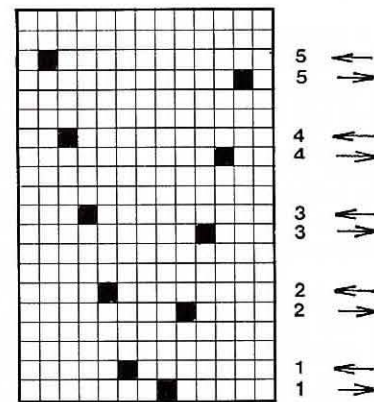
For Silver and Toyota 950 machines

FIGURE 2B

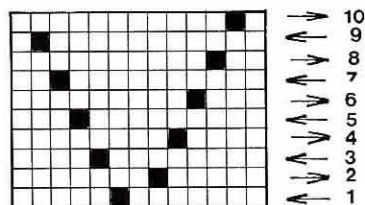
PUNCHCARDS OR MYLAR SHEETS FOR ABOVE LACE PATTERN



Pattern repeat 12 st and 20 rows
(last 2 rows are blank)
For Brother and Toyota 901 machines

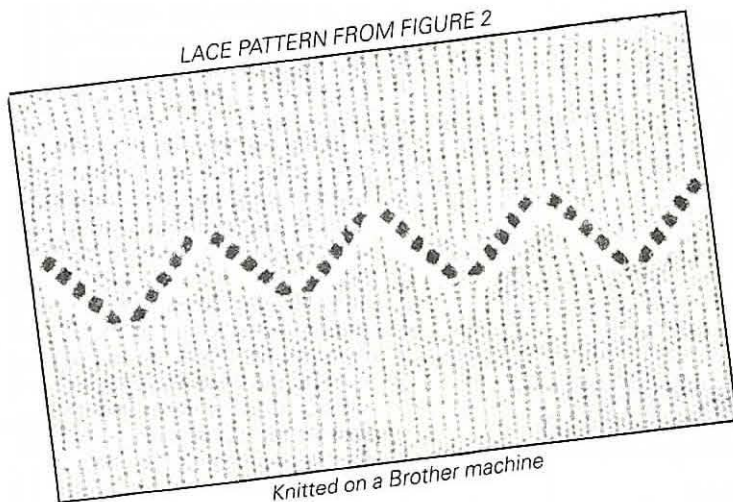


Pattern repeat 12 st and 20 rows
(last 2 rows are blank)
Toyota



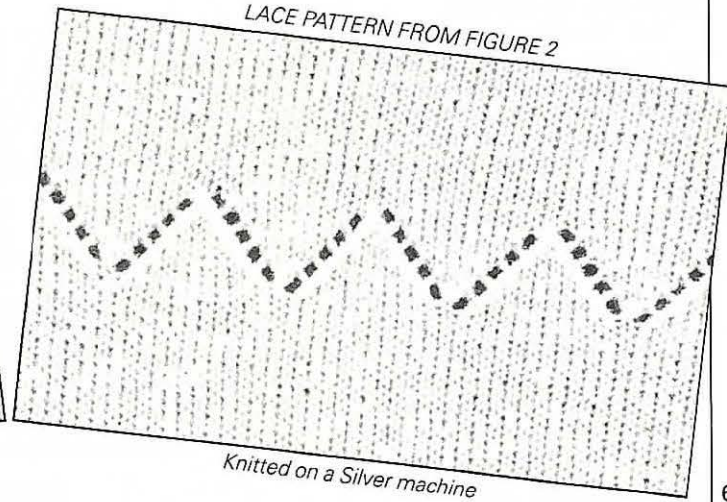
Pattern repeat 12 st and 10 rows
For Silver, Knitmaster and Toyota 950 machines

LACE PATTERN FROM FIGURE 2



Knitted on a Brother machine

LACE PATTERN FROM FIGURE 2



Knitted on a Silver machine

DESIGN LINE

DOUBLE BREASTED MOCK JACKET

This double breasted jacket was knitted in jacquard on a Brother 881 machine with KnitLeader, ribber and double bed colour changer.

Rita Rubery

To design a double breasted garment, I draw the front of the Master Block with set-in sleeve to the full width plus any extra ease, on to a large sheet of paper (I use lining paper from a wallpaper shop); This enables me to adjust the angle of crossover to suit the design.

On the sample garment I have made the straight section at the bottom ten centimetres deep and nine centimetres wide from the centre (see diagram 1). By altering these measurements you will see that the point where the fronts cross over will vary quite considerably. The garment was made deep enough to need four buttons, but this can easily be made deeper for six or more buttons.

Since this is a mock jacket, if the fronts gape when worn it may be necessary to just catch-stitch together on the inside. To add another feature an insert can be knitted. I use my paper pattern to draw this so that I know the exact size that will fit the garment.

This double breasted or cross-over design is one which I have knitted for myself several times. By using different types of knitted fabric you are able to create garments that give a totally different effect. The sample garment was knitted in jacquard, but with the shape in diagram 3 I can visualise a summer blouse type of garment with short sleeves, in a lightweight fabric such as tuck stitch, using a single strand of Hobby or two strands of Bonnie's French Cr pe. Both yarns will steam press. At the neck edge, instead of rib, it would make a

pleasant change to use a shell edging.

The yarns used for my mock jacket are quite fine; both are industrial yarns but the equivalent would be something like Forsell two-ply Pure New Wool Superwash. Another yarn I have used for jacquard is two strands in each colour of a 2/30 acrylic, which was also very successful. The jacquard for the jacket was knitted at tension 2 on both beds on my Brother 881; the lever on the ribber was at I. I also used the fine knitting bar. Just as a guide, my tension square measured:- 40 stitches = 14.6 centimetres; 60 rows = 9.9 centimetres. The tension square is knitted in the same way as for single bed knitting, but you should cast on 60 stitches on the ribber as well as on the main bed. Mark the centre 40 stitches; this may be a little more difficult but I pull

the marker thread down through the knitting with a double-ended bodkin. The tension square is then measured and rulers selected as for single bed knitting.

If you do not have a ribber or colour changer, the garment shape would knit very well using four-ply yarn and single bed Fair Isle. If you are not very familiar with jacquard knitting, I should warn you some yarns knit better than others, so it is worth persevering. One combination of yarns will give a very poor result where another will knit like a dream, with a lovely smooth finish. Once you have the right combination of yarns and tension, jacquard is quite simple to knit. Unlike single bed Fair Isle, with jacquard each colour is knitted separately.

The back neck was not shaped on the machine, I used the cut-and-sew method, with

a band that enclosed the cut edge.

PAPER PATTERN

I always draw my design on paper and, as I use my Brother 881 most often, the pattern is usually full scale. Even the half scale paper patterns can be used for calculating the bands. I also like to press all my garments, I think it gives a better finish. Jacquard presses very well even when an acrylic yarn has been used, although care must be taken of course. Press the tension square or a waste piece of knitting to test the reaction and then steam press lightly.

After knitting the pieces for the mock jacket, to get an exact reproduction of the size and shape I put the paper pattern on the carpet, pin each knitted piece to it separately and then gently steam press the fabric. This method is much quicker than pinning out and measuring with a tape measure. Shapes that are used frequently can be drawn on to curtain lining material to make the blocking out not only quicker but more accurate at the armhole, neck shaping and sleeve head.

The band has to enclose the back neck. The one I used is hand sewn to the garment and is knitted in three pieces as follows (two fronts and one back neck):- For 2x1 ribs, set the lever on the ribber at II. Knit the zig-zag row at tension 0/0, two circular rows at tension 0/0 and then row four, the last of the cast on rows and the rest of the rib at tension 1/1. Knit approximately 12 rows of rib, then push into work all out-of-work needles used for rib.

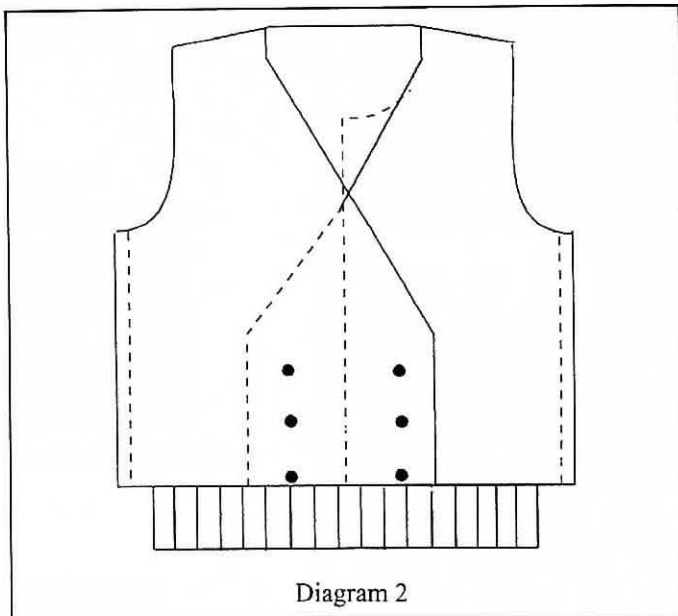


Diagram 2

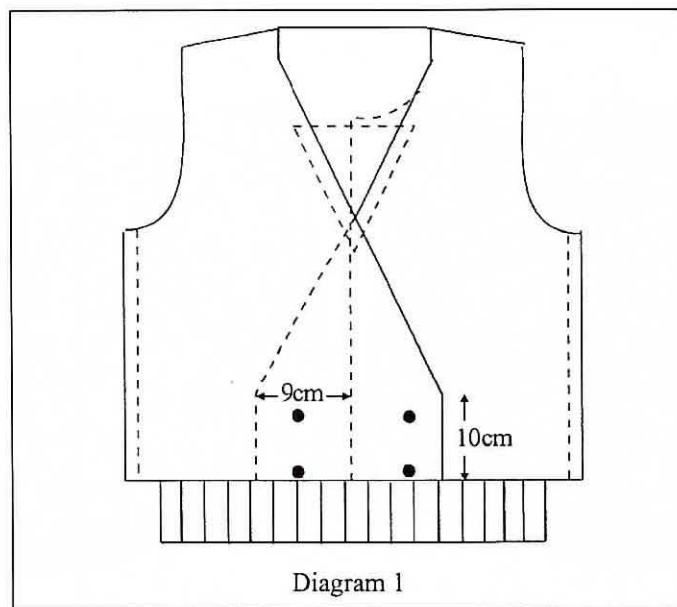


Diagram 1



Increase the tension to 2/2 and knit two rows in full needle rib. Set the machine to knit on the main bed only and knit five rows at tension 3. Set machine to knit on the ribber only, pull a loop of yarn between the main bed and the ribber and knit a further five rows. Set the machine for circular knitting and, with waste yarn, knit about eight rows (four on each bed). Set machine to knit both beds (full needle rib) and knit a few rows; take off machine. The last few rows will hold the knitting together so that you can gently steam it to set the stitches. Unravel the knitting to the last two rows, then carefully snip through the circular rows of waste yarn at each end so that you have two flaps of stocking stitch. Place the edge of the garment between the flaps of stocking stitch and pin in place. Sewing the front first, unravel the last two rows of waste yarn a few stitches at a time and back-stitch into the open loops of the first row knitted in main

yarn. On the inside of the garment, unravel to the last two rows of waste yarn as before but just catch down the open stitches. If the yarn has been steamed or gently pressed, the stitches should not unravel too easily. If I accidentally unravel a stitch I always have the latchet tool handy to remake it.

WELTS AND CUFFS

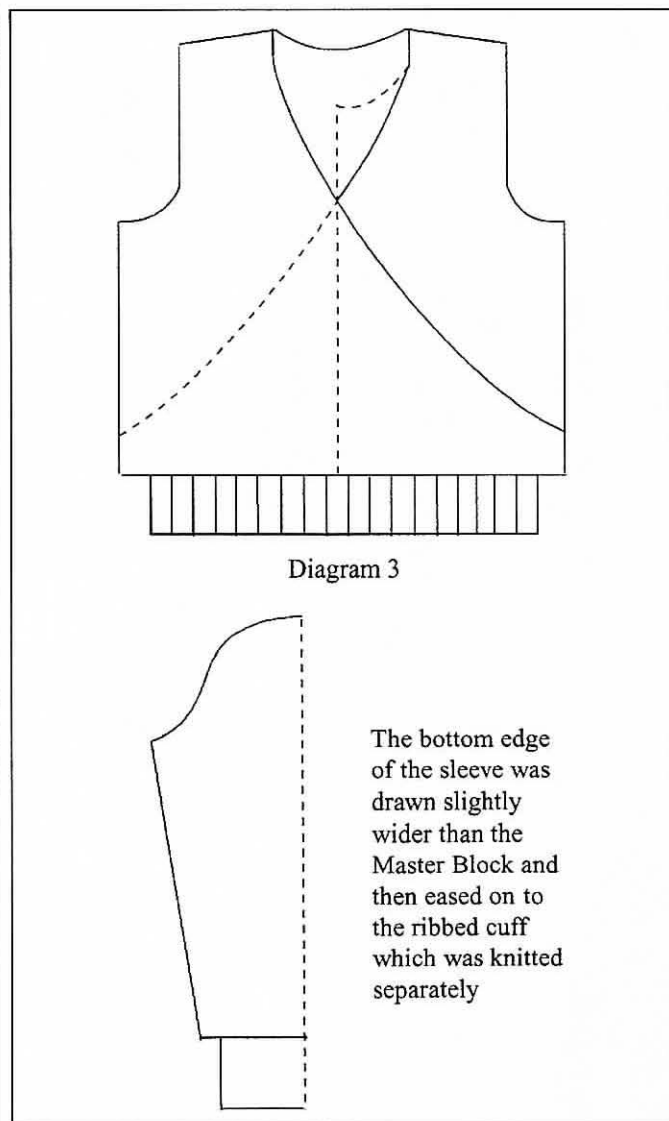
The welts and cuffs were added separately, slightly narrower than the bottom of the sleeves and body. They were knitted at the same tension as the front bands but the tension was increased on the last 4 rows up to tension 4/4 for joining to the body pieces. The fronts were pinned together, overlapping in accordance with the pattern. With the double fabric, the front edge was picked up on to the needles holding the rib, the edge that was inside was picked up on to each alternate needle to help reduce bulk when knitting the joining row.

To knit this shape any yarn

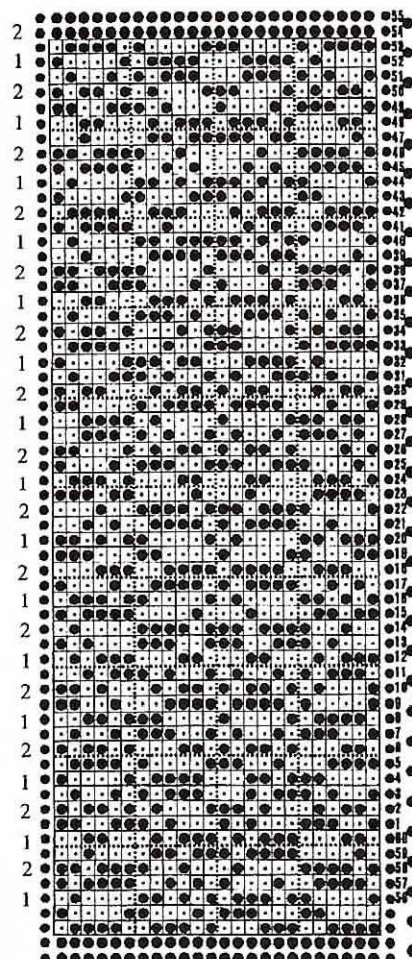
and stitch pattern can be used. As with any garment knitted using a charting device, if you have not measured your tension square accurately then the finished knitting will not be accurate.

I do hope that you are build-

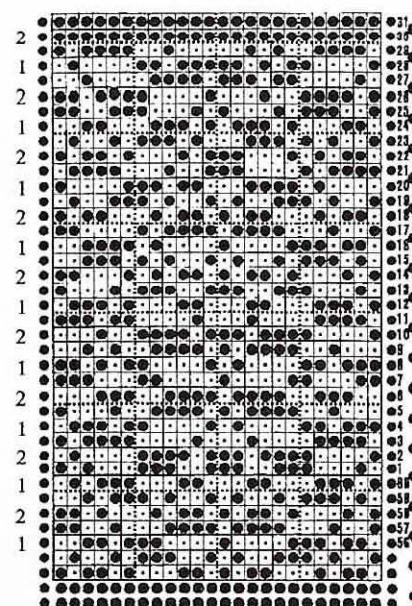
ing up a set of paper patterns, the shapes themselves can be made to look totally different depending on the yarn and stitch pattern used and also by adding a collar instead of the usual rib. Once drawn, they are so quick and easy to use.



Card 1



Card 2



Punchcards reproduced courtesy of Jones+Brother. I used punchcard 27, nos 1 & 2 from Pattern book, Vol 4, page 279

The punchcard diagrams (Figure 2B) show how the pattern is transferred to a punchcard (or mylar sheet for electronic machines). The arrows at the right of the diagram indicate the direction of transfer when the row alongside the arrow is being worked. I haven't stepped the arrows up the card as you must do to follow the arrows when actually knitting. I've put the arrows alongside the actual row they refer to on the punchcard, to make it easier to relate it to the pattern diagram. The numbers relate to the row numbers on the pattern diagram. So on the Brother and Toyota 901 punchcard diagrams each row number occurs twice, indicating that the left and right transfers on that row of the lace pattern diagram have to be executed with different passes of the carriage and are therefore on different rows of the punchcard.

The Brother lace carriage transfers stitches away from itself and the Toyota 901 lace carriage towards itself (as they pass across the needlebed). In order to transfer exactly the same stitch, on each needlebed, in the same direction, each pair of punched rows has to be reversed. On the Brother you punch the leftwards transfer on the first of each pair and the rightwards transfer on the second of each pair. On the Toyota, it's the rightwards transfer first and the leftwards second. Actually, with a pattern that is symmetrical about a vertical line, as this example is, you can simply mirror image the card, that is, turn it over. For this particular pattern, the repeat will move one stitch sideways. Alternatively, instead of turning the card over, reverse the positions of the main and lace carriages - start with the lace carriage at the right and the main carriage at the left.

For the Brother, the arrows indicating the direction of transfer also indicate the direction the lace carriage must be moved in, but they have to be reversed to indicate the direction the lace carriage is travelling in for the Toyota.

The blank rows on the Brother and Toyota punchcards are for the extra passes the lace carriage has to do. On Brother and Toyota machines, the needles are selected on one row and the stitches transferred on the next. When knitting lace in the normal

way, that is when you haven't reversed the positions of the carriage at the start, the second of each set of transfers happens as the carriage is travelling from left to right. As this pass is done, we don't want any needles to be selected, because on the next row the lace carriage must do a free pass to the left, ready for the main carriage to knit. Similarly, when the lace carriage does its free pass from right to left, we then don't want needles selected, since the next step is two rows with the main carriage. So the two blank rows on the punchcard provide for the free pass of the lace carriage after each pair of transfers.

The two versions of the simple lace pattern, the Brother and Toyota 901 version and the Silver and Toyota 950 version, although based on the same idea, are slightly different because of the different ways that the lace is knitted.

It is difficult to translate the Silver and Toyota 950 version exactly for the Brother and Toyota 901. You certainly can't use the Silver and Toyota 950 punchcard as it is. The diagram would have to be redrawn to accommodate the lace carriage free passes which would be necessary. However, the main difficulty arises from the need to knit single rows with the main carriage, which would end up on the wrong side of the needlebed and in the way of the lace carriage. With patience and ingenuity, one could get around this, but it probably wouldn't be worth the effort as the fabrics are so similar anyway.

Silver and Toyota 950 machines could knit the Brother and Toyota 901 version by using the 'fashion lace' method of knitting lace - but more of this in a later article.

This article has been rather technical and perhaps difficult, particularly since most of you will only have one sort of machine and won't be able to compare, at the machine, the different methods for knitting simple lace.

My original intention was to show why there is not always a simple answer to using patterns from machines other than your own. I have found it interesting and enjoyable, even if hard work, to delve into the intricacies of lace knitting. I hope you have found it worth making the effort too. More next month!

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BLUE CONFETTI

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No. 11.)

1 x 500g cone in Aran (MC).

King Cole Mosaic Anti-Tickle 4-ply. (Yarn Guide No. 11.)

1 x 250g cone in Gauquin (C).

GARMENT WEIGHT

Finished garment in first size weighs 510g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 106 [114, 121] cm, 42 [45, 48] in.

Length to shoulder 68.5 [70.5, 73] cm, 27 [28, 29] in.

Sleeve seam 41.5 [44, 46.5] cm, 16½ [17½, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31.5 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

and foll 2 alt rows, K 1 row. Cast off rem 8 [7, 6] sts. With carriage at right, unravel nylon cord over 24 [26, 28] Ns at right, bringing Ns

back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns,

BACK

With carriage at right and using MC, cast on 170 [182, 194] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 14 rows. Transfer sts for st st. Insert card 1 and lock on first row. Set RC at 000. Using MT-1, K 2 rows. Release card and cont in Fair Isle. Using MT, K 3 rows MC/C, 2 rows MC only (st st) and 23 rows MC/C. Remove card. Insert card 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B *. K 130 [136, 142] rows. RC shows 160 [166, 172].

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 132 [144, 152] sts rem, then on every foll alt row until 116 [122, 128] sts rem **. K 37 [33, 31] rows. RC shows 226 [234, 242].

SHAPE SHOULDERS

Cast off 6 [7, 8] sts at beg of next 6 rows and 8 [7, 6] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 64 [66, 68] sts and release from machine.

FRONT

Work as for back to **. K 7 [3, 1] rows. 30 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 70 [74, 78] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next row. Dec 1 st at neck edge on every row until 33 [35, 37] sts rem, then on every foll alt row until 26 [28, 30] sts rem. K 7 rows.

SHAPE SHOULDER

Cast off 6 [7, 8] sts at beg of next

bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 86 sts at centre in 1x1 rib. Work as for back from * to *. K 34 rows. RC shows 64. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 120 [124, 128] sts. K 3 [3, 5] rows. RC shows 132 [140, 150].

SHAPE TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 92 [96, 100] sts rem, then on every row until 40 sts rem. Cast off.

NECKBAND

Join right shoulder seam. With carriage at right and using MC, cast on 152 [156, 160] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 14 rows. Transfer sts for st st. Using MT-1, K 1 row. With P side facing, pick up 64 [66, 68] sts across back neck, 32 sts down right side of front neck, 24 [26, 28] sts across front neck and 32 sts up left side of front neck and place on to Ns. Unravel WY. Using MT + 1, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves.

DIANE BENNETT

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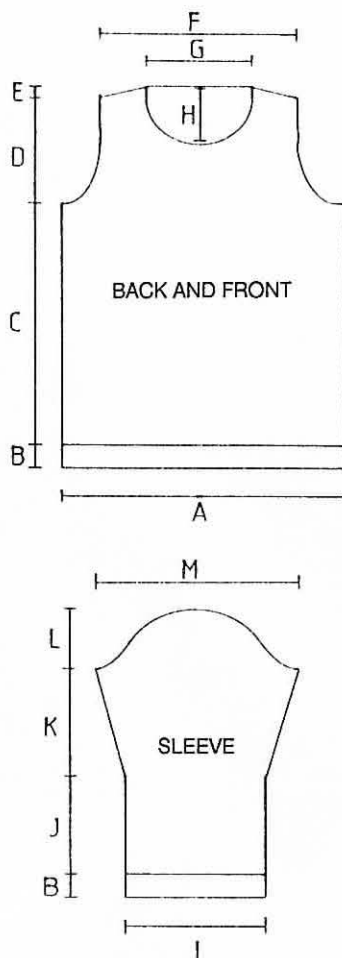
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05



A = 53.5 [57.5, 61.5] cm
B = 4 cm
C = 45.5 [47, 49] cm
D = 19 [19.5, 20] cm
E = 2 cm
F = 36.5 [38.5, 40.5] cm
G = 20 [20.5, 21.5] cm
H = 10.5 cm
I = 27 cm
J = 18 cm
K = 19.5 [22, 24.5] cm
L = 11 [11.5, 12] cm
M = 38 [39, 40.5] cm

MS

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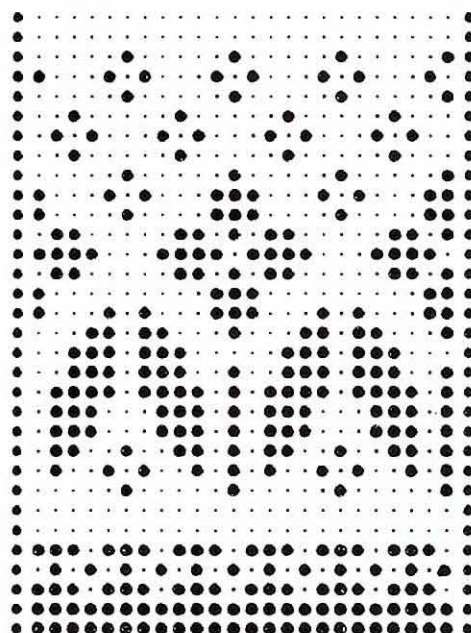
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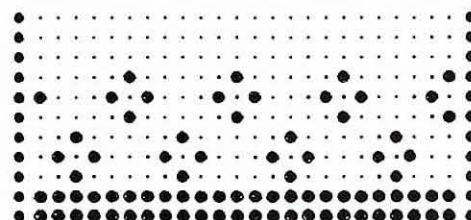
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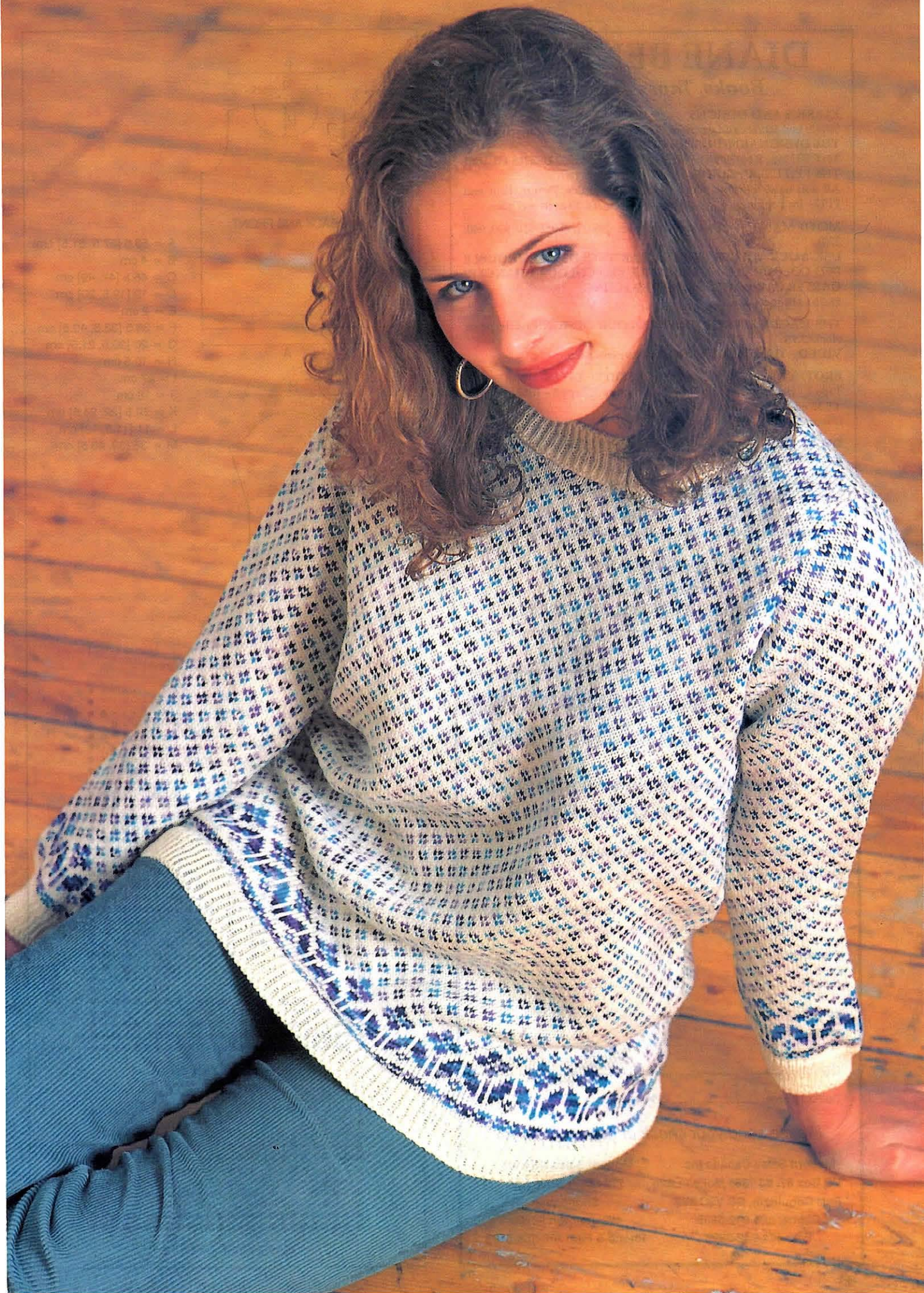
05



PUNCHCARD CHART 1



PUNCHCARD CHART 2





Mary Dowse
Designs

Blue Danube

Mary's latest confection for dances and parties has all the vivacity of a Viennese waltz in its full gathered skirt swirling from a tiny strapless bodice and the demure fichu, an optional extra which can also be worn as a stole. A simple style, Blue Danube is very easy to knit in Bramwell's Lurex and is sure to sparkle on many a starry night to come. The pattern for this Mary Dowse Original costs £2.50. Order yours with the coupon provided.

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SINGER SPECIAL

THE FIRST GARMENT

In this issue Angela takes you through her first complete garment on the Singer 2331 and, at the same time, passes on some useful knitting tips, many drawn from her experience on other machines. Everything in this article is relevant to all Singer double bed machines.

Angela Gordon

It is very tempting, when working with an electronic machine, to try to knit a sweater featuring some complicated electronic design. This is not really a good idea, especially if you are new to that particular type of machine and is definitely a very bad idea if you are entirely new to machine knitting. Therefore, despite those little red devils dancing around in my head, encouraging me to dive in and try out the patterning system, I have stuck to my original (sensible!) plan of knitting a basic raglan sweater using the *To & Fro Raglan Book*.

The *Raglan Book* includes a basic raglan sweater pattern in fourteen sizes using four ply yarn, instructions for converting the pattern if you are using a different yarn thickness (or just can't match the tension!) and is full of ideas for changing the basic look of the sweater. The wealth of basic machine knitting information makes it ideal for a new machine knitter.

I will now take you through my experiences during knitting the sweater.

I had already knitted and washed my tension swatch and allowed it to dry. Checking the measurements I discovered that it used the same number of rows as recommended in the book but needed one extra stitch per 10 cm. The number of extra stitches required can be ascertained by dividing the number of stitches cast on in the pattern, by the recommended tension and then multiplying the result by the tension achieved in the swatch. This little sum told me I needed an extra six stitches. The simplest way around this was to knit the next size up as that did require an extra six stitches and the extra length didn't worry me, since I like my sweaters long – in fact, after checking the length I decided to add a few more rows as well!

Following the instructions in the manual is a good idea when knitting samples for practise, but when producing actual garments I like to do some fine tuning of the basic instructions!

The cast-on row on many machines often looks a bit

loose and wavy, while I always like a good firm edge on the ribs, so I experimented with tension settings. TD 1/1 worked well for the zigzag and two circular rows and 1./1. for all the rib rows except the last one before transfer. The instruction manual suggests turning the front bed tension up one whole number before transferring. However, this assumes that you are knitting the rib at TD 4/4 which would become TD 4/5 for the pre-transfer row. I tried a succession of combinations and had problems until I reached TD 3/4 which seemed much easier, but certainly TD 4/5 is the best for transferring fine four ply yarns. Once the work is off the machine, a strong binding wire (like the ones from La Riviere) through the cast on edge and a firm pull gets the rib looking really good.

The Singer instruction manual is excellent. Being spiral bound, lightweight card it stays flat whatever page you require, but I hate finding my way through manuals when trying to remember the procedures for casting on and other techniques. I typed out some quick reference charts for casting on 1 x 1 rib and transferring stitches – just a checklist really to ensure I don't forget anything as this machine is not yet second nature to me!

Here is a copy of my checklists – I found them really useful:

Casting on 1 x 1 rib

- 1 Flow combs opposite
- 2 Bed space 3 or 4 (depends on yarn)
- 3 Needles on both beds
- 4 Stitch size 1/1
- 5 V keys depressed
- 6 Zigzag row

- 7 Insert comb and hang weights
- 8 Circular keys depressed – K 2 rows
- 9 Row counter 000
- 10 Change tension
- 11 V keys depressed
- 12 Change stitch size and knit rib

Transferring to stocking stitch

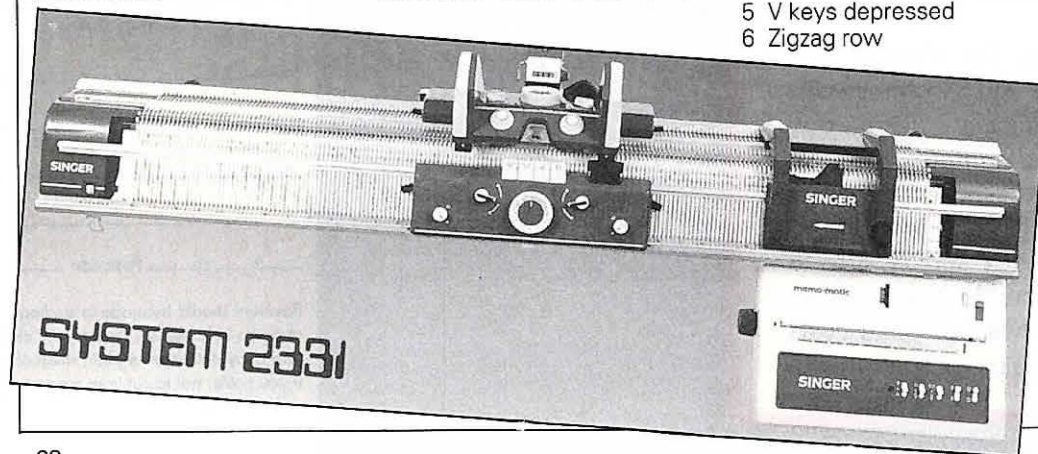
- 1 Knit last row at TD 4/5 (change tension according to yarn)
- 2 Set beds to transfer position
- 3 All needles on back bed to WP
- 4 Transfer
- 5 Re-set beds for stocking stitch

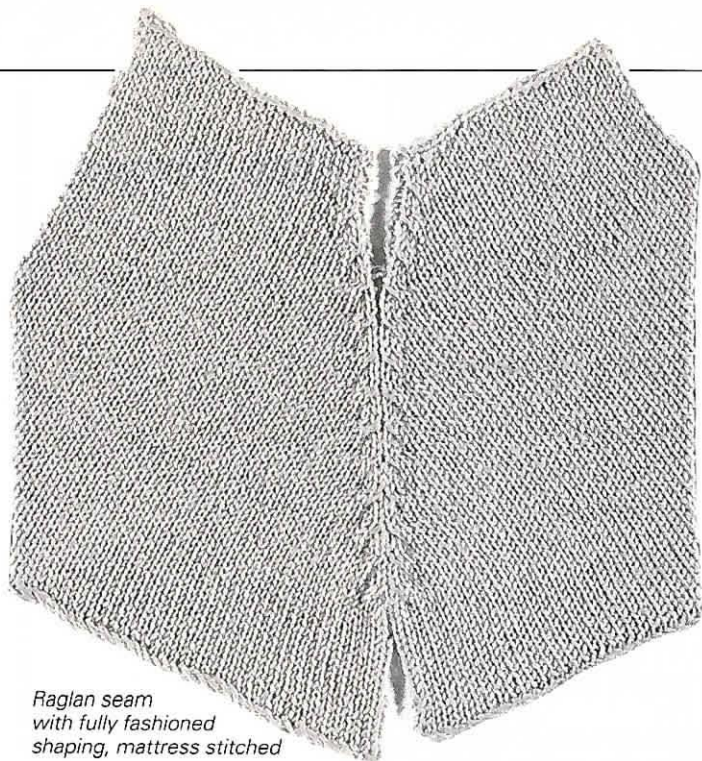
I knit the back of the sweater first as it is the simplest (no holding position yet!). The only things of interest in this part are the casting off at the start of the raglan seam and the double decreases.

A problem frequently encountered by all new machine knitters is over-tight cast off edges. This is overcome on Japanese machines by casting off behind the sinker posts – but on the Singer 2331 we have no sinker posts and the flow combs are a bit too big! However, the method I use on my Passap works just as well on the Singer:

Take the end stitch and transfer it to the next needle in. Push up to holding position the front bed needle directly opposite the one you just removed the stitch from. Take the yarn over the front bed needle and knit the two stitches on the next back bed needle together. This is the same manoeuvre as described in the manual on page 31, with the addition of using a front bed needle to tension the work and stop it tightening. Repeat for each stitch to be cast off and then return all front bed needles to non-working position, releasing the loops as you do so. When working with the front bed lowered (as when using the knit retainer), this can be done with the needle from which you have just removed the stitch.

Decreasing two stitches every four rows gives you a





Raglan seam
with fully fashioned
shaping, mattress stitched

lovely fully fashioned seam and is the method used for shaping the raglan seams – see sample. This is achieved by removing the end three stitches with the three-pronged tool and moving them in by two needles (leaving two empty needles to push back) every four rows. With the bed raised to the highest position for stocking stitch I found the stitches sometimes became caught on the front bed flow combs. Lowering the front bed to normal position and setting the bed space to 3 cured the problem and the knitting then went perfectly.

The back and front of the sweater grew happily; even using holding position was a doddle – I really miss this facility on my Passap! The Raglan Book instructions actually tell us to knit the stitches back to non-working position, but since I cover my neckline with a backstitched (on the right side) band, I used normal holding instead.

The fully fashioned seam can be enhanced by using a four, five or six prong tool instead of three. This places the cabled effect further into the body of the jumper (but don't decrease more stitches at once – just the two specified). To avoid a slight tightening of raglan seams, I always hang a claw weight under the edge stitches, moving it up regularly.

Problem time arrived with the sleeves! Not being used to having weights on the knitting for single bed work, I proceeded to increase the sleeve seam without giving them another thought and what a

mess I ended up with! However, once I had learned my lesson and used claw weights, moving them up every three increases, I encountered no more problems.

The sweater pieces were soon knitted and I picked up stitches around the neckline and knitted the band by working two single bed rows and then transferred to rib. Weights must be hung on to the work when the neck edge has been picked up. I used Silver Reed lace weights hooked into the sweater pieces but you can tension by hand (just pull gently on the knitting beneath the needle beds) for the stocking stitch rows and then insert the ribber comb after the stitches are transferred for rib.

After 30 rows of rib, I transferred back to stocking stitch (using this dream of a transfer carriage), knitted four rows and stripped off with waste knitting, ready for backstitching.

Having completed all the pieces (all that's left is to sew them together!), I feel that I have learned a lot about my new machine and I am sure that we are going to have a lasting relationship. You too can benefit by taking things slowly – don't try to run before you can walk. If you have a Singer double bed machine, whether an older version or the high tech 9000, join me in this series and together we will master the beastie – one step at a time. It's no good being able to produce lovely stitches if you can't turn them into something wearable or decorative!

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DOUBLE YARN CHUNKY

8

Fran Francis

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 9 mm chunky machines with a ribber.

MATERIALS

Forsell's Touch of Silk. (Yarn Guide No. 15.)

2 x 400g cones in Cobalt (MC).

Forsell's Sirocco 3-ply. (Yarn Guide No. 8.)

1 x 400g cone in Columbine (C).

GARMENT WEIGHT

Finished garment in third size weighs 750g.

The fibre content of Touch of Silk is 90% Wool, 10% Silk; Sirocco is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.

Actual size 112 [117, 122, 127, 132] cm, 44 [46, 48, 50, 52] in.

Length to shoulder 62.5 cm, 24½ in (adjustable).

Sleeve seam 45.5 cm, 18 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 35 rows to 10 cm, 4 in measured over half Fisherman's rib/English rib (tension dial approximately 1/1).

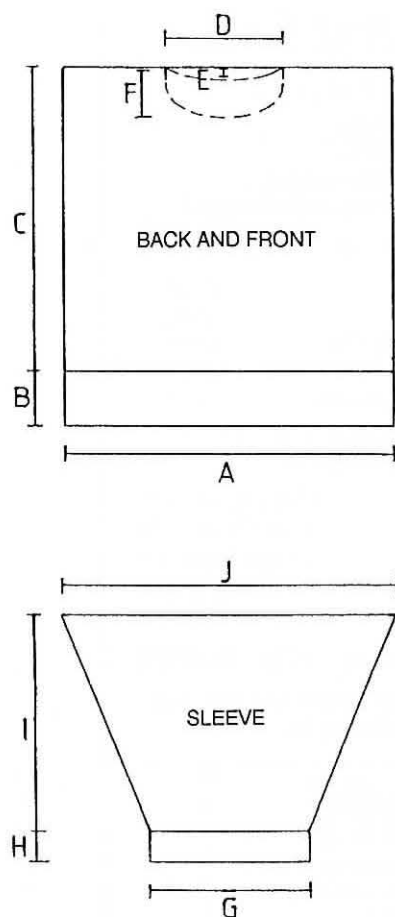
For perfect results, please check your tension carefully.

KNITTING NOTES

Use one strand of MC and one strand of C together throughout.

BACK AND FRONT ALIKE

With carriage at right and using MC and C tog, cast on 92 [96, 100, 104, 108] sts at centre in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 23 rows. Set RC at 000.



A = 57.5 [60, 62.5, 65, 67.5] cm	F = 9 cm
B = 9.5 cm	G = 27.5 cm
C = 53 cm	H = 8 cm
D = 20 cm	I = 37.5 cm
E = 2 cm	J = 58.5 cm

Using MT/MT, cont in half Fisherman's rib/English rib. K 186 rows. Adjust length, if desired. Cast off.

SLEEVES

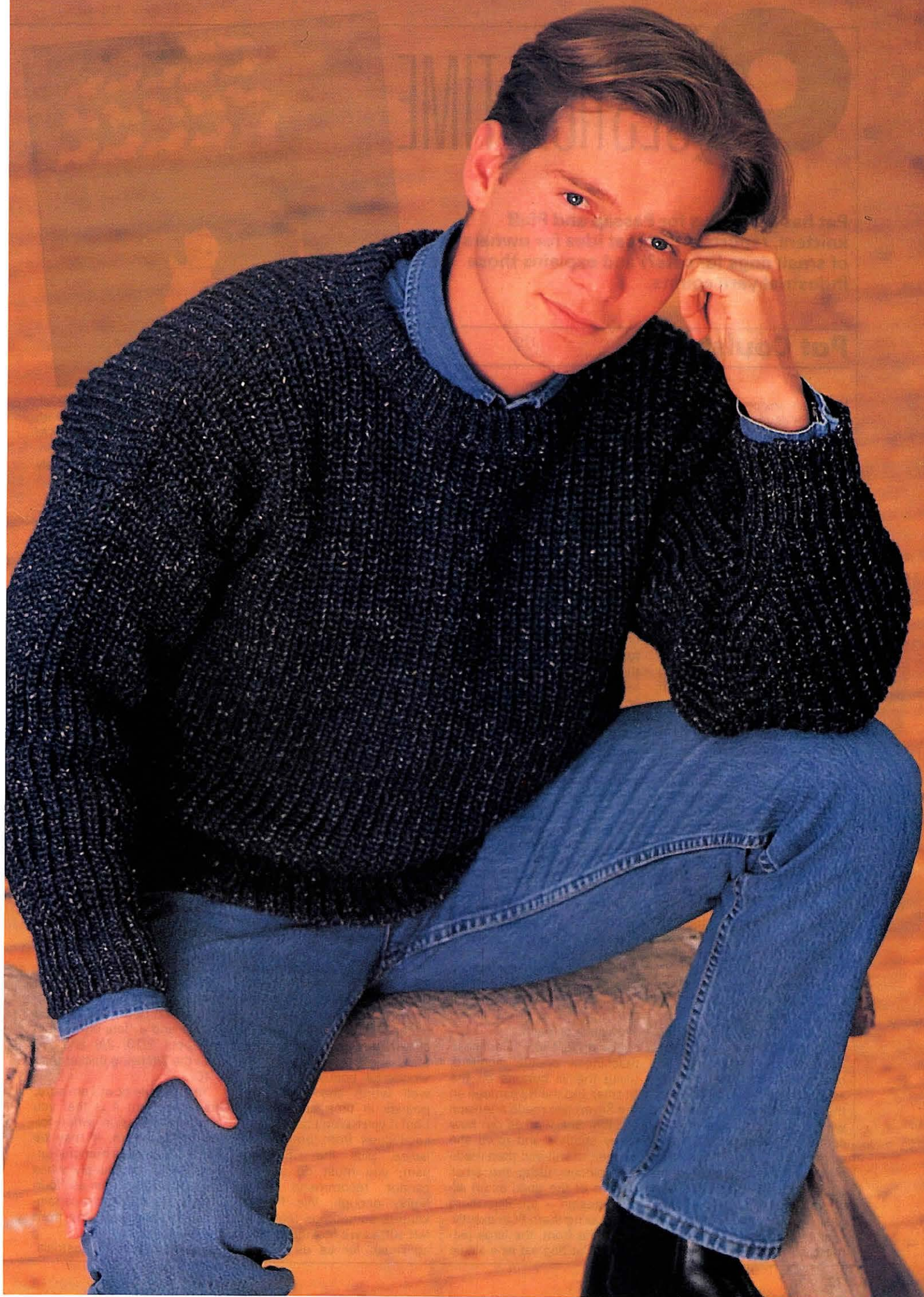
With carriage at right and using MC and C tog, cast on 44 sts at centre in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 19 rows. Set RC at 000. Using MT/MT, cont in half Fisherman's rib/English rib. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 94 sts. K 11 rows. RC shows 132. Adjust length, if desired. Cast off.

NECKBAND

With carriage at right and using MC and C tog, cast on 94 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 18 rows. Transfer sts for st st. Using MT+5, K 1 row. Using WY, K a few rows and release from machine.

MAKING UP

Make a cut-and-sew neckline using measurements on diagram. Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Pin neckband in position. Unravelling WY as required, backstitch through open loops of last row worked in MC and C. Fold in half and catch down on inside.



QUESTION TIME

Pat has some tips for Passap and Pfaff knitters, reports on a great idea for owners of small dogs (or cats?) and explains those industrial yarn counts.

Pat Coulston

I had an anxious 'phone call the other day from Jenny, who has moved from Bourne-mouth to Sussex, taking of course, her precious Passap E6000 with her. Eventually, when all the hassle of house moving was complete, Jenny set up her machine, ready to start knitting. Now Jenny is no beginner and has made lots of lovely garments and really enjoys her knitting – but – she had problems. Every time she pressed 'Ent' after 'Start Pos.', up came 'Error 207'. 'Why' she said 'is this happening to me?'. My heart sank – bearing in mind the move, I thought perhaps she had broken the little white plastic arrow that points to the correct 'Start Pos.'. No, that was fine. 'Have you by any chance, forgotten to plug in the wire that goes down the tension mast to the top of the consul?'. Silence. Then a whoop of joy. 'That's it – silly me!'. Jenny thought I was wonderful to have diagnosed the problem so quickly, but it was in fact only because I had made a complete fool of myself about this on a beginner's lesson. I had gone out to a pupil, started the lesson, explained all about the 'Start Pos.', but when we put the locks where they should be, only got 'Error 207' all the time. I looked at all the plugs, including the one Jenny had omitted and everything appeared in order. I 'phoned the shop where the machine was purchased, where they could not help at all and advised me to 'phone the machine suppliers. I went back to the machine, sat down, looked at this plug again and noticed it looked slightly crooked. I pushed it more firmly and sure enough,

it was a fraction high, so of course, not making contact. Was my face nearly red!

That wasn't quite the end of the saga. A few days later Jenny 'phoned again – 'I am using the Form computer – I've done the front and back and they are smashing, but the sleeves are completely wrong. They are huge.' Again my poor brain had to get into gear! Eventually (I was glad it was her 'phone call, not mine!) we discovered that she had used the measurements for the front/back instead of the sleeve width, bottom and top. I didn't get any calls back, so I assume my diagnosis and treatment were correct!

Still with Duomatics (any type), although this also applies to any standard gauge machine with a ribber, I saw a 'true original' at class. One of the members, Anne, 'shows' West Highland White Terriers and she had made a superb cover for the dogs' 'show cage'.

She wanted a pattern for a motif of this breed of little dog and she managed to get a large design from Linda Calverly, plus a smaller version of the dog. She measured the four sides of the cage and the top, giving a small seam allowance on each.

Using T180 (Japanese machines:- double jacquard, using the lili buttons on the Brother and the RJ carriage on the Silver) she made a tension swatch. She worked out how many stitches and rows she needed to knit and then made four pieces, using the small pattern of the dogs as an all-over design – spacing them and making them fit in exactly.

For the front, the large pattern of the dog sat as a single

motif, proudly in the centre. The pieces were joined, with two zips inserted, left and right of the front piece.

Finally, a lining was made using fabric and attached. It was quite a splendid cover and the lady to whom Anne gave it as a present, must have been absolutely delighted. One other thing, in case you are thinking what I thought. Apparently, when the dogs go to the shows, they like to be quiet sometimes as the noise and bustle can be upsetting and they really like a cover so that they can have a nap. The zips are ideal, not only to remove the cover, but as a window when necessary. I have subsequently heard from Anne that it has proved so popular that she has got some orders! Well done, Anne.

Still with the Duomatic, in the E6000 group, we have been knitting with three and four colours in a row and one of our gentlemen knitters used a Pat Cook pattern (paisley) with Christiana yarn and the garment was absolutely super. This type of knitting uses quite a few pattern sheets and I must admit that I am very lazy, as I buy the cards already drawn out, which saves me hours and hours of time. Eileen Metcalf also has cards already drawn out for her patterns and I think this a really wonderful bonus. It is very well worth the few extra pounds in time and frustration! If you haven't sent for the catalogues from both these ladies, plus the Christiana yarn, you must do so – I cannot recommend them highly enough. We Passap knitters sometimes feel a bit left out, as we feel there is not so much for us as for our

'Japanese' friends. However, more and more, what with articles and patterns in *MKM* and people like Pat and Eileen, this deficiency is definitely being filled.

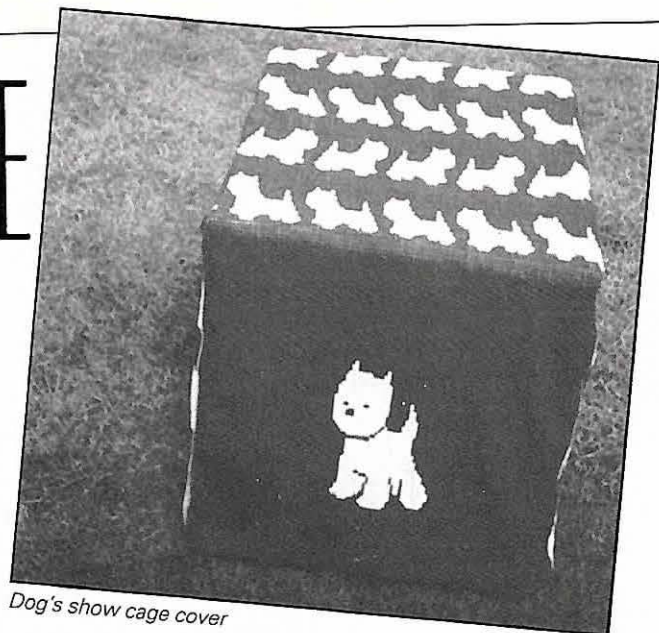
A question I am continually asked is: 'I hear knitters talk about industrial yarn; what does that mean?', so for the newer knitters, the following reply might be helpful.

The type of industrial yarn that we domestic knitters use is coned and very fine. Usually it is an acrylic – is very easy to use and goes a long, long way so is very economical. Some industrials are 'one offs', others are 'repeatables'.

The most common type that we knitters use has the figures, 2/36, 2/34, 2/32, 2/30 and so on inside the cone. All you really need to know, putting it very simply, is that the figure at the left represents the number of strands that have been plyed (twisted together). The figure at the right represents the specific length to the pound. Therefore 2/36 is a very fine 'one-ply', 2/34 is a fine 'one-ply', 2/32 is the most common and is a 'one-ply', 2/30 is a full 'one-ply' and 2/24 would be about a 'one-and-a-half-ply'. These figures go on down, thicker and thicker and a 'four-ply' would be about 2/10, 2/8 and 2/6 with the 2/6 being thicker than 2/10.

You can see now, I am sure, how important it is that you 'match the tension' when following a pattern. It may be that a certain yarn manufacturer calls his yarn 'four-ply' while another refers to his as 'four-ply' too but they most certainly will be different, one from the other.

To return to the industrials.



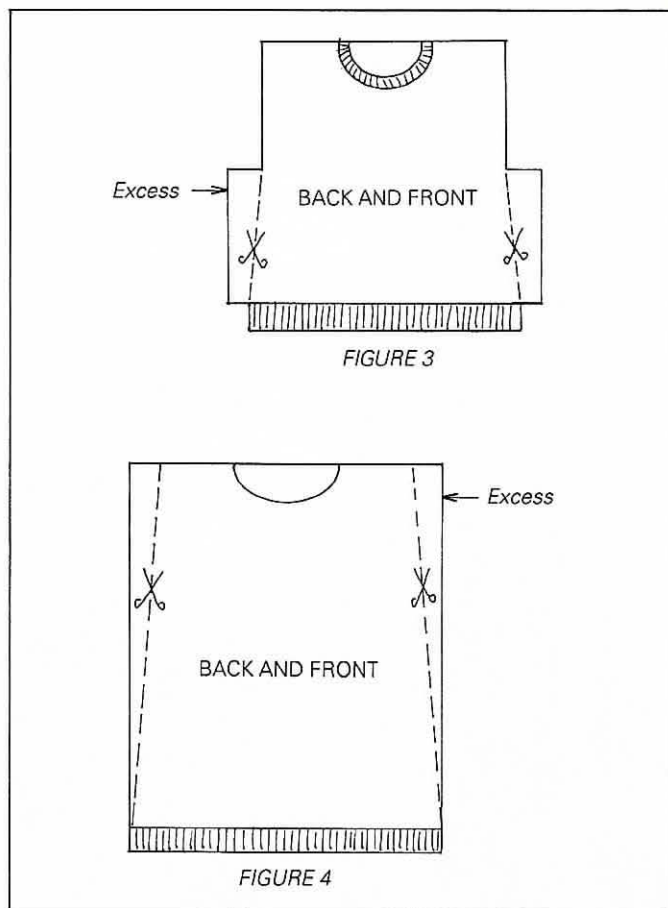
Dog's show cage cover

If you can afford it, it is best to buy two or three cones to use them running up together, or you can of course buy one cone and wind off the required amount on the wool winder.

I mix my industrials, both for colour and texture, getting some very interesting results. Also, if you like experimenting, making swatches, trying things out and so on, it is much, much cheaper to use these than the branded 'four-ply or three-ply'. Be careful though, the 'bargain bins' are just wonderful and real bargains can be picked up, but if you are new to industrials, you are advised to go for known manufacturers' makes.

Do you use tailor's chalk for marking the neck and so on in 'sew-and-cut'? I find the flat pieces that one can buy don't do the job very well, even when I hone them to a point. The remedy for this came in the form of a little present to me from a member's husband, Ron. He bought me a Tootal (S281) Chalk Pencil. It has a piece of chalk in a sort of pencil so it is really controllable and easy to use. Also included are two other different coloured chalks, an excellent accessory to the 'sew-and-cut' items. Thank you, Ron!

Whilst talking of 'sew-and-cut', I must tell you of a real success story involving this technique the other month. At the ribber class, Bronwen's punch tuck garment came out too big – much too big. Not, I hasten to say, because she did the swatch and measurements wrong, but because



she took the measurements from a garment incorrectly.

The finished garment was a lovely piece of knitting, far too good to undo, so Bronwen took courage, tape measure, sewing machine and scissors.

The garment was shaped as figure 1.

This is what she did:- The neckband and shoulders were left untouched. Since the welts were very firm and springy, these also were not cut into at all. The sleeves were removed and the sleeve

seams unpicked. Then Bronwen marked the centre of the sleeve and measured and marked the width required. She drew a line from the welt, at both sides, to these new marks, sewed up the marked sleeve seam line and cut off the excess. See figure 2.

However, she did not undo the side seams of front and back, simply sewing and cutting through two thicknesses. Marking a line up, from the top of the welt to the armhole cast-off, she then sewed

along this line and cut off the excess. See figure 3.

After this, the sleeves were set back in and the sleeve seams sewn up, with the new seams oversewn, to neaten them.

If the garment had not had the cast-off stitches as the armhole, Bronwen would have had to cut all the way, up to and including, some of the shoulder shaping. See figure 4.

SOME OTHER IDEAS FOR THE SAME PROCESS

Bronwen used a hand-back-stitch for all the seams but the sewing machine could have been used.

Instead of oversewing the new seams, she could have, using a fine yarn or cotton, made narrow lengths of stocking stitch, steamed them absolutely flat and sewn them on to the cut edge of the seams.

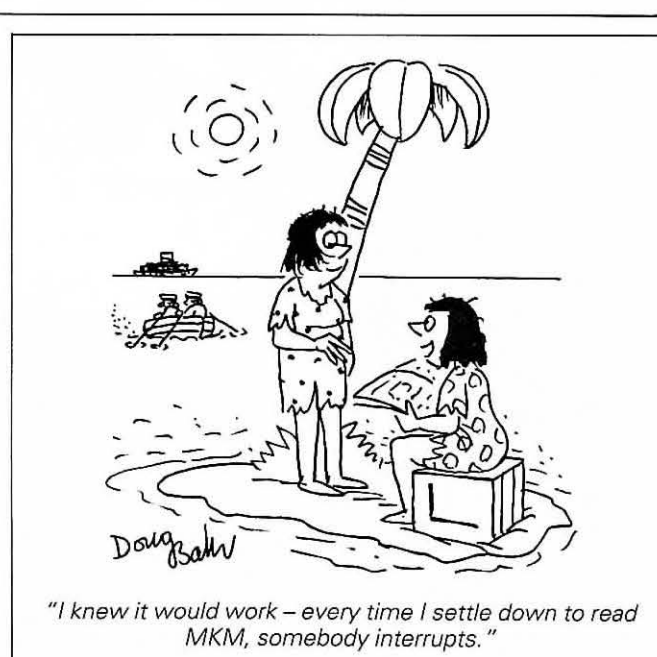
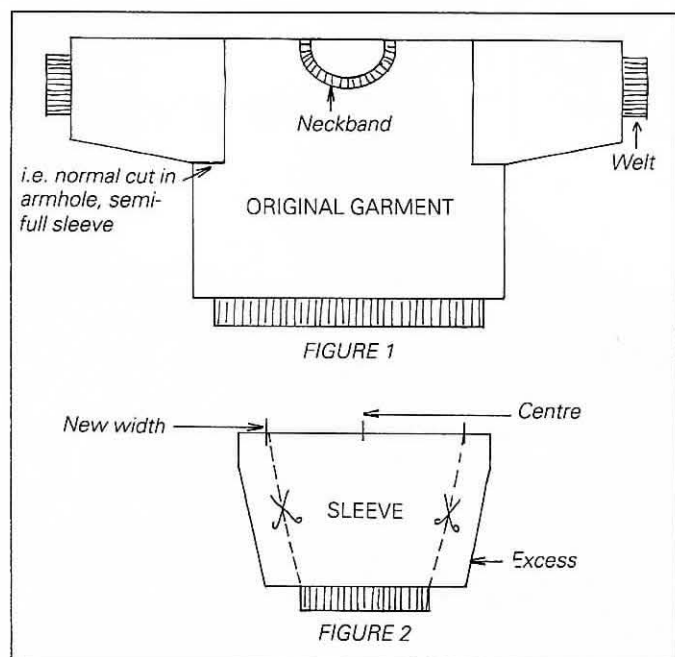
Should you wish to contact any of the people Pat mentions, here are their addresses:-

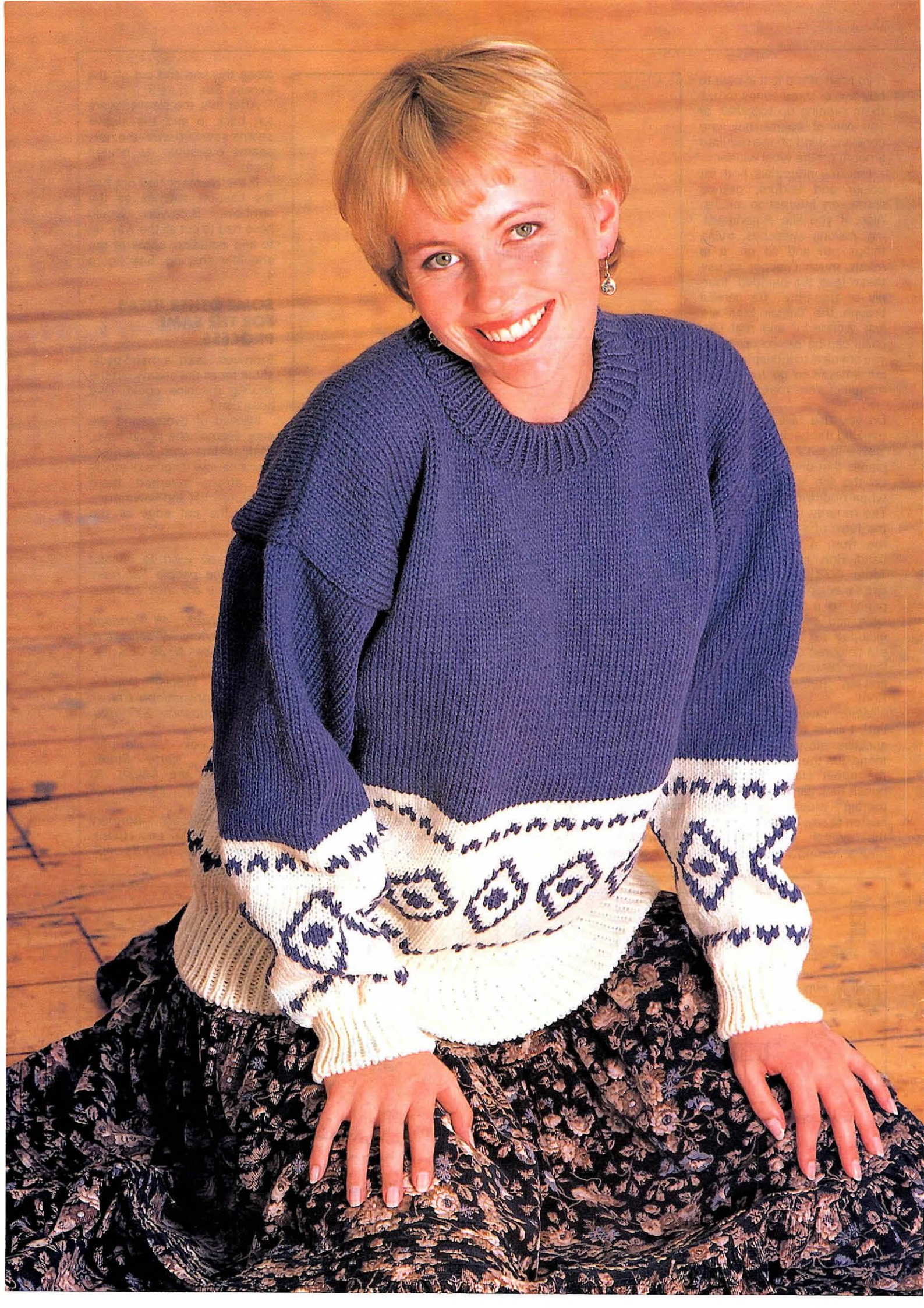
Linda Calverly, 48 Partridge Close, Ayton, Washington, Tyne & Wear NE38 0ES. Tel: 091-417 8776.

Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS. Tel: 05473 340.

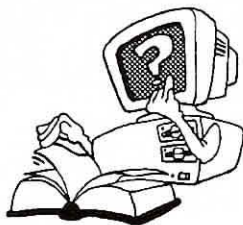
Pat Cook Designs, Hedgerows, North Street, Barmby on the Marsh, Nr Goole, North Humberside DN14 7HL.

Eileen Metcalf, Metbury Designs, 7 Nursery Close, Leyland, Lancashire PR5 1NS.





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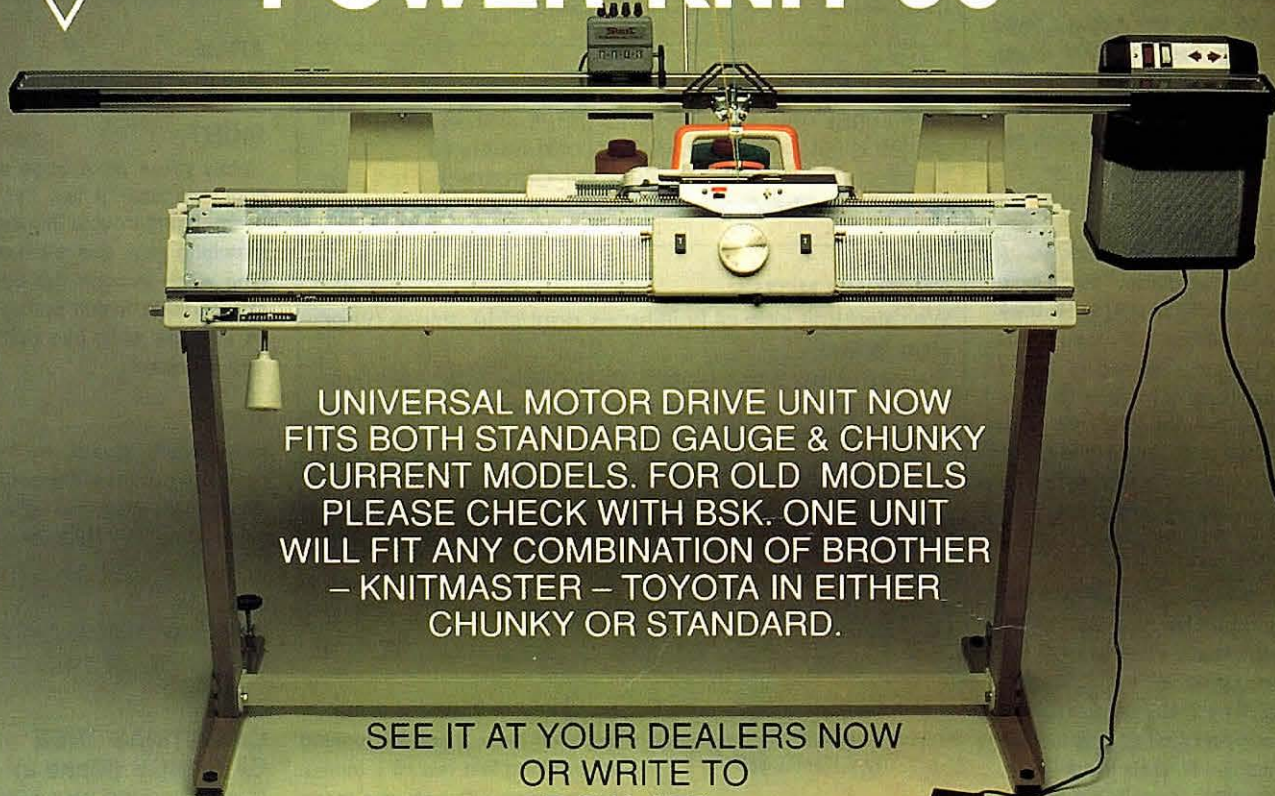
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BODY AND HEAD (To Cover Cone)

Before starting to knit, please read Knitting Notes carefully for special knitting techniques used in this pattern.

Push 63 Ns to WP.

Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right.

Using L, K 1 row. Push empty Ns back to WP. K 15 rows. Shape sides by dec 1 st at each end of next and every foll 5th row until 33 sts rem. Break yarn. Using P, K 25 rows. Transfer alt sts. K 1 row. Thread off.

SKIRT

Push 151 Ns to WP. Work as for Body and Head from * to *.

Using L, K 4 rows. Push empty Ns back to WP. K 6 rows. Pick up loops from first row worked in L and place on to empty Ns. Set RC at 000. K 60 rows. Transfer alt sts. K 2 rows. Transfer alt sts. K 1 row. Latch off.

ARMS (Knit 2)

Push 15 Ns to WP. Using L, cast on E-wrap. Set RC at 000. Using MT, K 16 rows. Break yarn. Using P, K 7 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

HAT

Push 67 Ns to WP. Work as for Body and Head from * to *. Using L, K 6 rows. Push empty Ns back to WP. K 8 rows. Pick up loops from first row worked in L and place on to empty Ns. K 10 rows. Transfer 2nd and every foll alt st and place on to adjacent N. Using MT-1, K 5 rows. Thread off. Pull up yarn, secure and join seam.

HAIR

Push 57 Ns to WP. Push 2nd and every foll alt N back to NWP. Using DK yarn, cast on E-wrap over rem 29 Ns. Using MT+4, K 7 rows. Using MT+2, K 7 rows. Transfer 2nd and every foll alt st and place on adjacent N. (This leaves every 4th N in WP.) Using MT, K 3 rows. Thread off. Pull up yarn, secure and join seam. NOTE that purl side is right side.

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. We used a Brother 910.

MATERIALS

Oddments of 4-ply yarn in Lilac (L) and Peach (P).
Oddments of DK yarn in hair colour (we used brown).
Small amount of pink yarn for mouth embroidery.
White sewing thread.
Polyester stuffing for head and arms.
Small amount of black felt for eyes.
1 empty cone 17 cm high, 35 cm diameter at top, 75 cm diameter at base.
Clear adhesive.

CHRISTMAS TREE EARRINGS

Oddments of 4-ply yarn in Green (G) and White (W).
Multi-coloured sequins.
Clear adhesive.

CHRISTMAS PUDDING EARRINGS

Oddments of 4-ply yarn in Brown (B) and White (W).
Green and red yarn or embroidery silk.
Polyester stuffing.
Either clip on earrings to take drops (available from John Lewis) or ear wires for pierced ears (details available from Anna Lamour, 4 Central Place, Haltwhistle, Northumberland NE49 0DF - please enclose SAE).

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

TENSION

30 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).
Tension dial approximately 7 for Christmas Tree Earrings, 5 for Christmas Pudding Earrings.

KNITTING NOTES

We used knit side of knitting as right side unless otherwise stated.

'E-wrap' means use closed edge method of casting on.
'Thread off' means break yarn then thread end through sts and release from machine.

'Transfer alt sts' means transfer every alt st on to adjacent N and push empty Ns back to NWP.

'Latch off' means beginning at opposite end to carriage, lift end st into hook of latch tool, push st behind latch, hook second st into hook of latch tool and pull through first st. Continue in this way to the end of the row, pulling yarn through last st to secure.

MAKING UP

BODY AND HEAD

Thread matching yarn through loops of first row. Remove WY.

Using double thickness of matching yarn, sew a line of running stitch along last row of L (neck). Leave for now. Pull up yarn at top of head, secure and join side seam. Stuff head section. Insert cone. Pull up thread along cast on

edge and secure. Pull up yarn slightly along neck, tie and sew ends into doll. (This forms the head immediately above cone body.)

FACE

Cut two 05 cm squares of felt for eyes. Snip off corners to make them appear round. Mark positions of eyes with pins, eleven knitted rows above neck, leaving four clear stitches between. Glue in position then, using white sewing thread, make a stitch from centre to top right edge of each eye.

MOUTH

Mark position of outer edges five rows above neck and leaving two clear stitches between. Embroider a 'V' shape.

HAIR

Join to head by sewing in position approximately 1 cm in from edge, allowing edge to curl under.

ARMS

Stuff and sew to body.

SKIRT

Lightly press picot edge with a cool iron until it lies flat. Join seam. Using double thickness of matching yarn, sew a line of running stitch through top edge of skirt. Put skirt on doll, pull up yarn, tie and sew ends into doll. Sew skirt in position.

HAT

Using matching yarn, sew a line of running stitches immediately above picot edge, pull up slightly and secure. Sew hat to head.

EARRINGS AND HAIR TIES

CHRISTMAS TREE EARRINGS (Make 2)

Push 41 Ns to WP. Work as for Doll from * to *. Using G, K 3 rows. Push empty Ns to WP. Using W, K 2 rows. Using G, K 2 rows. Pick up

KALEIDOSCOPE

Pippa is a doll for the dressing table. She is based on an empty yarn cone and her plain full skirt and perky hat are just waiting to be decorated with brooches and earrings, necklaces and bracelets, which she'll keep tidy until they are needed again. For the photograph, she's decked with Christmas trees and plum puddings – fun stocking fillers which can be earrings or hair ties.



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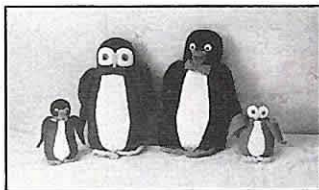
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loops from first row of first section knitted in G and place on to empty Ns. K 1 row. Transfer alt sts. K 1 row. Thread off. Pull up yarn and secure. Leave length of yarn for now. (Work will spiral to form tree.) Remove WY. Glue a few sequins to tree. Using length of G from top of tree, thread through ring on earring to make a loop 1 cm long. Fasten off yarn to top of tree.

loops of first row. Remove WY, pull up and secure. Using green for leaves, embroider three chain stitches to top of pudding. Make a few French knots in red for berries. Using green or red yarn with knot in end, sew through pudding from bottom. Make loop as for Christmas Tree earrings.

CHRISTMAS PUDDING EARRINGS (Make 2)

Push 21 Ns to WP. Work as for Doll from * to *. Using B, K 1 row. Push empty Ns to WP. K 10 rows. Using W, K 3 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam. Stuff firmly. Thread matching yarn through

CHRISTMAS PUDDING AND TREE HAIR TIES

With tension dial at approximately 4, make Christmas Puddings and Christmas Trees as for earrings. Set carriage for circular cord knitting. Push 3 Ns to WP. Using red, cast on E-wrap. Set RC at 000. Using MT, K 200 rows. Thread off. Join puddings or trees to each end of knitted cord.

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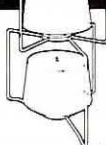
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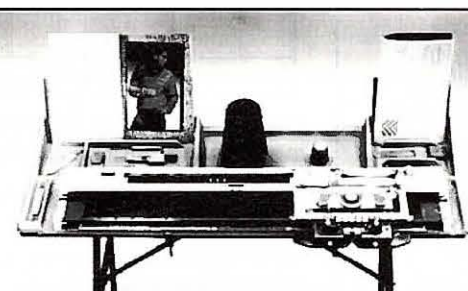
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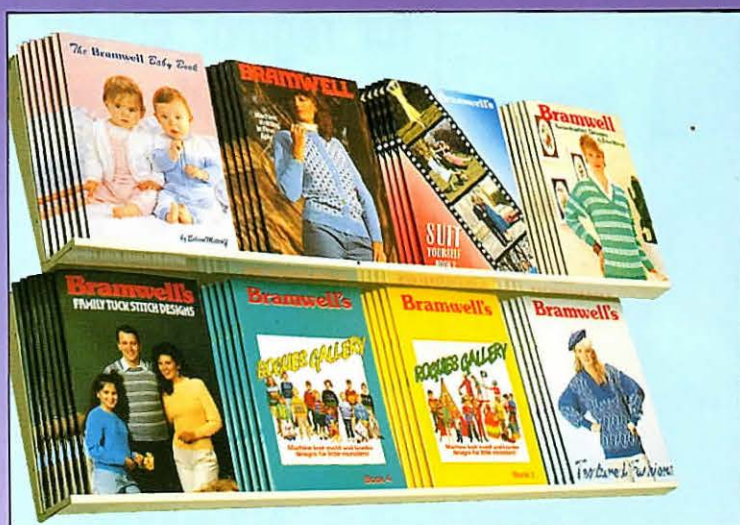
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